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THE ILLUSTRATED LONDONER NEWS

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"SELF-PORTRAIT OF A TIGER": A PROWLING LORD OF THE JUNGLE "SHOT" BY HIMSELF,
HAVING UNWITTINGLY FIRED A FLASH-LIGHT AND RELEASED A CAMERA-SHUTTER.

Mr. F. W. Champion, whose remarkable flash-light photographs of wild animals in the Indian jungle are well known to our readers, from the fact that many of them have been reproduced in our pages, does not use a gun for "bagging" his trophies, but "shoots" them, to use the cinematographer's expression, with an

ingenious photographic apparatus so devised that the jungle-dwellers unwittingly snap-shot themselves at close quarters. In the photograph illustrated above, the tiger had not only walked over the photographic trap, but unconsciously posed himself beautifully. Other kindred reproductions will be found on page 1111.

PHOTOGRAPH BY F. W. CHAMPION, INDIAN FOREST SERVICE.



By G. K. CHESTERTON.

THERE have been any number of speculations about whether America will ever reverse Prohibition. The answer to the question is that America has already reversed it. America, as represented by Americans, has long ago repealed the Volstead Act and the Eighteenth Amendment. America, as misrepresented by American politicians, may take longer to deal with the business, and delay it with endless lobbyings and more or less corrupt compromises; but that is the way of politicians all over the world. In the same sense in which a man might once have said, with some general justification, that America was going dry, it can now be said definitely and decisively that America has gone wet.

I have paid two visits to America, one recently and one about twelve years ago. The change is striking, and even startling, and could hardly be stated too strongly. Perhaps the best way of stating it is this: that in the old days even the Wets were Dry, and to-day even the Drys are Wet. I mean that, immediately after Prohibition was established, many were hopeful about it who were not Puritans or anything resembling what we understand by teetotalers. Many regarded the Saloon as the source of all sorts of social evils besides drink; many rather reluctantly abolished the drink in order to abolish the others. The honest men among them definitely gave up drink for the good of their country. Practical politicians among them, on the other hand, forbade drink to their country and went on cheerfully drinking themselves. These are the only sort that now remain, and even they are tending more and more to an open avowal of their contempt for Prohibition. They are described, with considerable restraint, as Political Drys; instead of being described as greasy humbugs and dirty cowards, as they would be among truthful people. But the remarkable fact is that not only are there now any number of Political Drys, but there is a larger and larger number of Political Wets. As the dishonest Puritans denounce drinking in public and themselves drink in private, so the honest Puritans more and more denounce Prohibition for the public and continue to abstain in private. The decent drinkers were almost in favour of Prohibition, because of the good it might do. The decent abstainers are now entirely against Prohibition, because of the evil it has done.

For all that the social reformer once said against Saloons, he can now say against Prohibition; and he says it. It was once argued that the harm done by the Saloon went far beyond drunkenness. It is now certain that the harm done by the Volstead Act goes far beyond the denial of drink. It was once alleged that the Bar was working with an organisation of vice. It is now certain that the Federal Law works by an organisation of crime. Perfectly innocent private citizens, men who not only had no liquor on their persons, but had never used it in their lives, have been murdered by gunmen

in the name of the Government of the United States. People have been shot at sight, not only without trial, but practically without suspicion and without reason. Men have tried to make Drink illegal, and have only succeeded in making Murder legal. They have not only given an almost complete immunity to professional murderers, so long as they are also bootleggers; they have given a special and peculiar licence for murdering to those whose official duty it is to prevent murder. It is not surprising that even teetotalers begin to feel doubtful about incessantly pouring out blood to prevent somebody else from pouring out beer, and even then not preventing it.

The Political Wet, who is an honest man, is a new figure in politics, and a curious contrast to the Political Dry, who is a hypocrite and a swindler. The latter drinks and forbids drinking; the former abstains, but refuses any longer to enforce abstinence.

sort of fanatics. This is none the less true because many of them, I am sorry to say, are the ministers of various Christian bodies of the sort which we should call in England Nonconformist. But nobody could form any notion of them by studying English Nonconformists. With many worthy exceptions, they are men who use only the tricks of trade to vulgarise a tradition that is dead, and might at least be allowed to be dignified. It is not a pleasant sight to see people trying to revive the sectarianism of the seventeenth century by the sensationalism of the twentieth. A very refined and scholarly person, himself temperate to the point of asceticism, said to me that certain of the Gospel ministers booming Prohibition were "the lowest form of animal life in America." And, though their organisation is enormously rich, powerful, and dictatorial, and though their influence at the time of the first Prohibitionist hopes was very considerable, I very gravely doubt whether they are very influential now. Certainly they are not influential with the influential; least of all with the intelligent. What will be the effect of the present condition of negative disappointment and disgust it is, of course, very difficult to say. But it will be next door to impossible to work another big rally in favour of Prohibition.

Public men are, of necessity, uncommunicative. We might say that public men are, of necessity, private. The one person from whom it will be most difficult to extract a real announcement of national policy will be the man who is set up specially to announce it. In that respect, Mr. Hoover is neither better nor worse than all modern statesmen, who are apparently obliged to state ambiguously what everybody else is stating plainly. But it is very generally said in America that his ambiguous statements point to an intention to modify the law rather than to defend it. He is naturally somewhat hampered by



INCLUDING THE LEGITIMIST EMPEROR AND "CZAREVITCH" OF RUSSIA: A "WHITE" RUSSIAN GATHERING OF CZARIST NOTABILITIES IN PARIS.

The above photograph, taken during a Czarist reception recently held at the Salle d'lena, in Paris, shows a number of notable Czarists who were present. They are (from left to right) Princess Elizabeth of Greece, daughter of the Grand Duchess Helena (sister of the Grand Duke Cyril) and of Prince Nicholas of Greece; Prince Nicholas of Greece, son of King George I. of Greece and of the Grand Duchess Olga Constantinovna; Princess Nicholas of Greece (née the Grand Duchess Helena of Russia); the Grand Duke Cyril, cousin of Nicholas II., and now recognised as legitimate head of the Romanoffs by most sections of Russian Monarchists; the Grand Duchess Cyril; their son, Prince Vladimir, who is, therefore, "Czarevitch"; Prince Charles of Leiningen, husband of the Grand Duchess Maria Cyrilovna (daughter of the Grand Duke Cyril); and the Grand Duke Andrew, brother of the Grand Duke Cyril.

I have been told by any number of decent American citizens that it will be absolutely necessary to alter the Act, even though they themselves may see no reason to alter their own abstinent habits in this respect. A jolly Irish car-driver said to me, "I took Father Matthew's Pledge when I was a boy in Ireland, and I never touch a drop; but, gosh! I'll never vote for that law again." Indeed, the horror generally felt for some of the results of Prohibition is very largely simply a horror at the effects of drink. One American magazine had an excellent article, which summed up the whole position in the title: "Prohibition is Too Wet." The author explained that he did not mind a reasonable amount of drunkenness and alcoholic disease, but such delirious drunkenness, such blind, blatant, precocious, and ignorant intoxication as had been produced by the Eighteenth Amendment was really too disgusting for any decent person to tolerate.

There are, of course, many fanatical enthusiasts for Prohibition still, but they are the least respected

the fact that his followers got him elected largely by denouncing Mr. Smith as a drunken blackguard, merely because Mr. Smith was then saying what Mr. Hoover would probably now prefer to say. Anyhow, there is so much unrest on the subject that I doubt whether the law can much longer remain as it is.

There are rumours which, even if they are only rumours, testify to the unrest. It is said that brewers have already had the tip to begin putting in their plant in certain towns of the Middle West. It is eagerly pointed out that the President did not even say, as commonly quoted, "Prohibition is a noble experiment," but only "Prohibition was an experiment noble in motive," as if expressly reserving judgment on the nobility of its effect, or even its intrinsic idea. It is possible, though improbable, that the President thinks the country may remain dry during his Presidency, and says, less metaphorically than the old despot, "After me, the Deluge."

SELF-PORTRAITS: BEASTS OF THE JUNGLE SNAPSHOTTED BY THEMSELVES.

PHOTOGRAPHS BY F. W. CHAMPION, INDIAN FOREST SERVICE.



"LEOPARD AND KILL": A TRIUMPH OF FLASH-LIGHT PHOTOGRAPHY IN THE INDIAN JUNGLE.



"A HUNTING TIGRESS": A FINE SPECIMEN WHOSE KIN WERE RESPONSIBLE FOR 1174 DEATHS IN INDIA DURING A RECENT YEAR.

Mr. F. W. Champion has described as follows the ingenious methods he adopts to photograph wild jungle-dwellers or to make them unwittingly photograph themselves: "The apparatus used . . . consists of an ordinary camera focussed on a certain point fixed previously in the day-time and connected with the flash-lamps (the whole, of course, being carefully camouflaged, and the locality disturbed as little as possible.) The photographer can then sit in a tree near and watch for the return of the tiger, firing the flashes and shutter electrically

when he considers the pose suitable." This, however, is a system which suffers from various disadvantages. "Another method," writes Mr. Champion, "is to decide beforehand the position one wishes the tiger to take up, to focus the camera on that spot, and then to try and induce him to pose—unconsciously, needless to say—in that particular place, and, in posing, to complete the electric circuit connected with the flashes and the shutter. . . . Of the two flash-light methods, the latter has, so far, proved the more successful."

A VIKING FUNERAL-SHIP FOR A NORSE QUEEN:

TREASURES FROM A NINTH-CENTURY TUMULUS IN NORWAY: A ROYAL BURIAL ON "TUTANKHAMEN" LINES.

By DR. SIGURD GRIEG, of the University of Oslo. (See Illustrations on Pages 1113, 1114, and 1115, Numbered to Correspond with his References.)

Some account of the Oseberg Viking ship and its contents, from a German source, appeared in our issue of December 11, 1926. The following article, with the numerous later illustrations, gives a much fuller description of the great discovery, especially in regard to the wonderful funerary furniture and equipment.

ONE Saturday in August 1903, Professor Gabriel Gustafson, then Director of the University Archaeological Museum, received a call from the owner of the Oseberg Farm at Slagen, north of Tønsberg, on the west side of the Oslofjord, who stated that, in digging in a large mound on his farm, he had come upon the remains of a ship. As two Viking ships had already been found in Norway, the *Gokstad* and another, Professor Gustafson was in no doubt as to the importance of the new find, and on the following Monday, Aug. 10, he arrived at Oseberg on a visit of inspection. He found that the part of the ship exposed by digging was the burial-chamber, and, as the distances from stem to stern of the corresponding chamber on the *Gokstad* ship were known, these were measured on the mound, and a trial excavation revealed what proved to be the stern part of the ship.

The following brief account describes what was found when the stern, richly adorned with carved figures of animals, was exposed for the first time in June, 1904. In common with the *Gokstad* mound, that at Oseberg proved to have been opened and plundered in early Christian times, when respect for heathen burial-customs had departed. The mound had been entered and a passageway had been opened up, on the western side, by a passage giving access to the interior of the burial-chamber. In the breach were found a collection of small articles, either brought from the burial-chamber or cut away in forcing an entrance. Among the latter were the dragon figure-head, or serpent, fragments of carvings, and the "tingel," a decorated board on the inner side of the fore-part of the ship. Remains of fourteen wooden spades were also found in the breach. They may either have been used for entering the grave or may have belonged to the men who made the burial-mound of the Oseberg queen. The same can also be said of hand-bars which lay in the breach.

Examination of the skeletal remains taken from the mound revealed the fact that two women were buried in the Oseberg ship, and most of one skeleton was found in the breach. This skeleton is practically complete; only the right hand and upper part of the left arm are missing, and, as it is generally assumed that it is the skeleton of the queen who was buried in the ship, there can be little doubt as to the reason why precisely these parts were lacking. On the right wrist there was undoubtedly a bangle, while on the upper part of the left arm there must have been a large gold armlet; and, to save delay, the plunderers simply cut off these parts of the body and carried them away. In the passage were found a number of articles which had been removed from their original positions, such as a piece of tapestry, the sole of a shoe, part of a chest, a small casket, the queen's saddle (Fig. 14), and fragments of small wooden buckets, scoops, boxes, and dishes. Parts of beds were also there. These articles had originally lain in the burial-chamber, remains of which were found immediately behind the mast. The chamber itself was constructed of oak planks sloping downwards from an oak ridge. It was 5½ metres long, 5 metres wide, and about 3 metres high. Here the bodies of the Oseberg queen and another woman had probably reposed on beds until the burial-chamber was violated. Everything points to the conclusion that the second woman was a bond-woman, who had been compelled to accompany her mistress to the grave.

Professor Gustafson and his assistants next turned their attention to the burial-chamber. Here they found fragments of beds, feather mattresses, pillows, blankets, and clothing, and remnants of several pictorial tapestries, (Fig. 12) which once decorated the royal residence and later possibly the interior of the burial-chamber.

From the kitchen utensils in the Oseberg ship we gather that cooked food was the most important item in the

diet of the times. Milk, fish, and bread were certainly more important articles of food in the Viking period than meat. It is difficult to study directly the diet of ancient times, but we are brought indirectly into contact with it through the study of life in our large farm-houses as late as the seventeenth and eighteenth centuries. The richest material yielded by the Oseberg ship was that brought to light in its fore-part. Here, most remarkable of all, was found the large four-wheeled wagon (Fig. 3). Here also were three magnificently carved sledges (Figs. 9, 10, and 11) and a more humble sledge for working purposes.

In all, the skeletons of ten horses, one ox, and four dogs were found. By comparative study of the remains of plants found in the peat of the mound, it has been proved that the burial of the Oseberg queen took place in the late summer, in August, or more probably September, while the ornamental details of the Oseberg discovery point to the fact that the period was about the middle of the ninth century.

The Oseberg ship lay in the mound with its prow turned to the south. It is a large, open boat, built for oars and sail. The prow, as the illustration (Fig. 2) shows, is decorated with representations of animals; this applies also to the stern. The prow had taken the form of a spiral serpent. Measured between the projecting parts at each end, the length of the ship is 21.4 metres, the length of the keel is 19.80 metres, and the beam amidships is 5.10 metres. The ship has seventeen frames, and there is also a small fillet high up in the stem and stern. The hull is held together by lashings carried through holes in the under-part of the frames and fitted into blocks inside the planking. The clinker method of building was employed; that is, the bottom planks rest upon the upper edge of the keel, and each succeeding plank is laid outside the plank immediately below it and inside that immediately above it. There are fifteen holes for the oars, and, in view of its size and the size of the mast-holder, as well as of various other details of its construction, it was more probably built for rowing than for sailing, and was scarcely intended for voyages across the North Sea.

Professor Gustafson conducted the excavation of the Oseberg ship and the removal of the various material with exceptional ability. The ship itself was raised by Mr. Johannesen, of Porsgrund. It was restored by him to its present appearance (Fig. 1) during the winter of 1906-7, and was first exhibited to the public in the latter year. The oldest vessel known in Northern Europe is that from Hjortspringkobbel, on the Island of Als, in Denmark, which can be traced to the period before the birth of Christ, and which, in its form, resembles, in no small degree, the boats depicted in rock-carvings.

The connection is maintained by the Nydam boat from Schleswig, and down through the Norwegian Kvalsund ship from the period of the emigration to the three Norse Viking ships from Gokstad in Sandeherad, Oseberg, north of Tønsberg, and Haugen, at Tune, in the county of Ostfold.

The more ancient ships which have been found were sacrificial offerings, but the Viking ships were discovered in graves. They were laid in mounds either to convey the dead king or queen to the other world or purely and simply as grave goods. Co-equal with the Oseberg ship, the *Gokstad* ship is the best-known Norse Viking vessel. It is also the largest and most perfect of the three Norwegian ships. Its length is 23.80 metres, breadth amidships 5.10 metres, and height about 2 metres. Both ends are uniformly pointed, the bow being slightly more full than the stern. It carried sixteen oars on each side, in addition to mast and sail. It is, in all respects, a ship specially well designed to combine speed with seaworthiness and solidity. The Oseberg ship, on the other hand, was never actually a sea-going vessel, but preferably a pleasure craft used by the Oseberg queen in her journeys along the coast.

The burial custom revealed in the Oseberg grave, the fully-equipped ship buried in the mound, expresses the conception of a voyage to the Kingdom of the Dead; but whether such a conception was the rule when the Oseberg ship was buried we have no certain means of deciding. Possibly the ship and its wealth of equipment is merely evidence of a thought that the queen required all these things for her life within the mound. At all events, it is a royal burial of the ninth century which is conjured up before our eyes, and that it was a woman who was buried the equipment of the grave plainly indicates.

Professor A. W. Brøgger has advanced the opinion that it was Queen Aasa, the mother of Halvdan the Black and grandmother of Harald the Fair-Haired, who was buried in the Oseberg ship. Whoever the queen may have been, she was an art-lover who employed her own wood-carvers

[Continued on page 1148.]

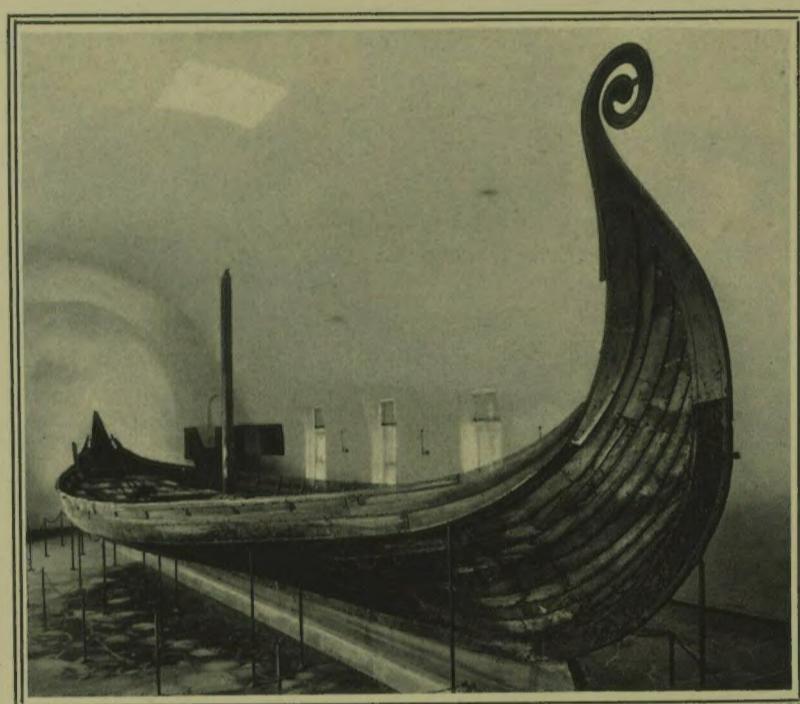


FIG. 1. THE OSEBERG SHIP RESTORED AND MOUNTED IN THE NORWEGIAN NATIONAL MUSEUM ON THE BYGDE PENINSULA AT OSLO: ONE OF THE MOST REMARKABLE MEMORIALS OF THE VIKING AGE IN NORWAY.



FIG. 2. THE VIKING SHIP AS IT WAS FOUND: THE VESSEL IN SITU, AFTER EXCAVATIONS IN A MOUND ON THE OSEBERG FARM AT SLAGEN, NORWAY, SHOWING REMAINS OF A QUEEN'S BURIAL-CHAMBER AMIDSHIPS, EQUIPPED FOR HER VOYAGE TO THE OTHER WORLD.

part of the article describing other objects found—buckets, oak chests, and cooking utensils, has been abridged and transferred to page 1115 illustrating those objects.]

On the starboard side, near the mast, was a pile of animal skeletons. All the animals had been decapitated.

NINTH CENTURY NORSE CARVING: THE OSEBERG WAGON AND SLEDGES.

PHOTOGRAPHS SUPPLIED BY DR. SIGURD GRIEG. (SEE HIS ARTICLE ON THE OPPOSITE PAGE.)

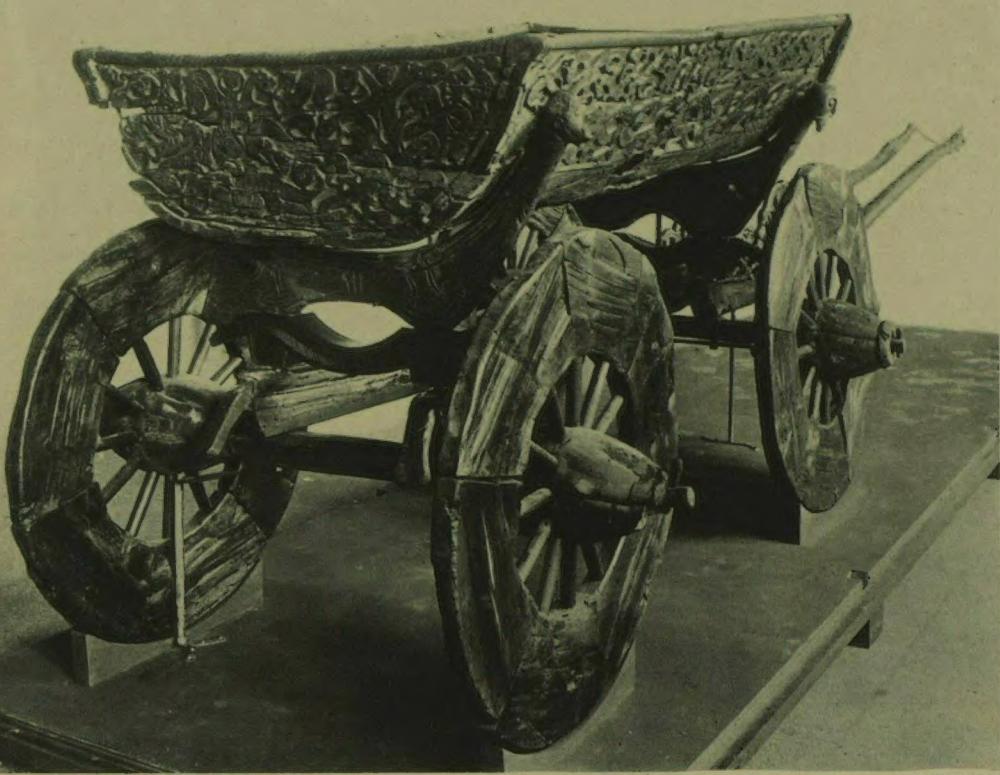


FIG. 3. THE MOST REMARKABLE OF ALL THE "FINDS" IN THE OSEBERG SHIP: THE WONDERFUL CARVED WAGON, SHOWING TWO OF THE TERMINAL HEADS ON THE TRESTLES, SUCH AS ARE SEEN IN FIGS. 4 TO 7 BELOW.



FIGS. 4 AND 5. ONE OF THE CARVED HEADS TERMINATING THE TRESTLES OF THE WAGON SEEN IN FIG. 3: FULL-FACE AND PROFILE VIEWS.



FIG. 6. A BEARDED HEAD FROM THE TRESTLE-TERMINALS OF THE WAGON SHOWN IN FIG. 3.

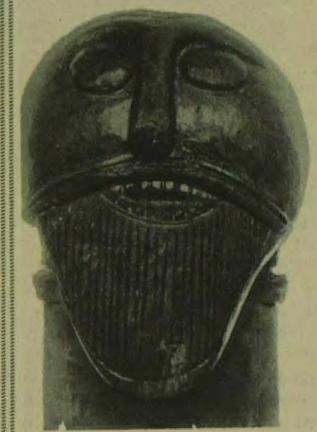


FIG. 7. ALSO FROM THE WAGON SHOWN IN FIG. 3: ANOTHER CARVED HEAD ON A TRESTLE-TERMINAL.



FIG. 8. CARVED WITH A REPRESENTATION OF A SCENE FROM AN ANCIENT SAGA—GUNNAR IN THE SNAKES' PEN: THE FRONT PIECE OF THE WAGON SHOWN IN FIG. 3.

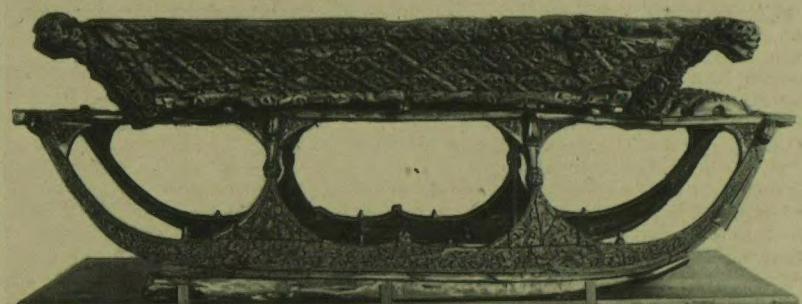


FIG. 9. ONE OF THE MAGNIFICENTLY CARVED SLEDGES FOUND IN THE FORE PART OF THE OSEBERG SHIP: THAT KNOWN AS "THE FOURTH SLEDGE."

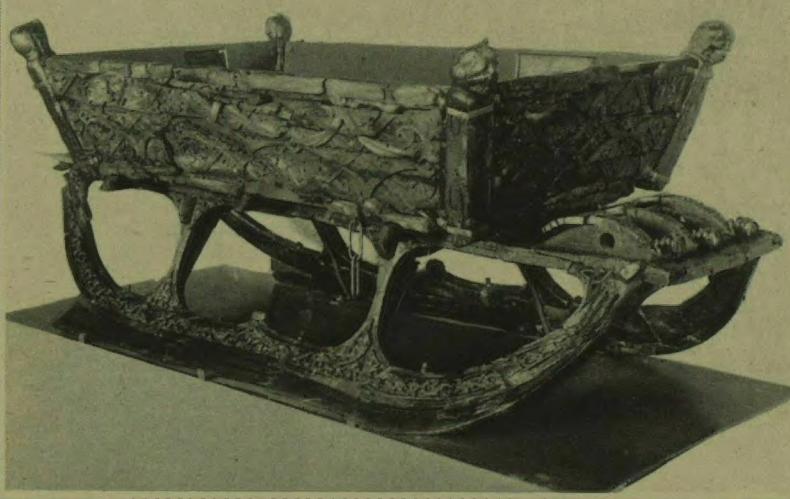


FIG. 10. "UNDoubtedly THE MOST BEAUTIFUL" OF THE THREE CARVED SLEDGES: THAT NAMED "SHETELIG'S SLEDGE" AFTER THE ARCHAEOLOGIST WHO EXCAVATED IT.

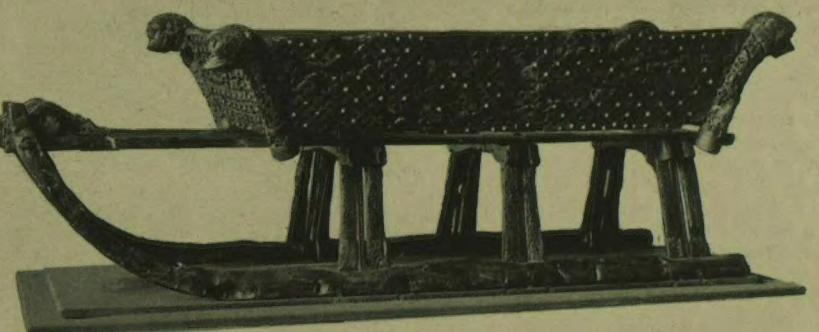


FIG. 11. AT ONE TIME PAINTED RED: "GUSTAFSON'S SLEDGE"—SO NAMED AFTER PROFESSOR GABRIEL GUSTAFSON, WHO CONDUCTED THE EXCAVATION OF THE OSEBERG SHIP.

"Among the many curious things found in the Oseberg ship," writes Dr. Sigurd Grieg, "the most remarkable is the wagon. Its wheels are of beech wood. Cross pieces on the axles support two trestles whose ends are carved as human heads. Into these trestles is fitted the semi-circular body, built of oak boards in the clinker fashion used for boats. The sides are quaintly carved with pictorial and animal devices, and the front piece represents one of the ancient sagas, Gunnar in the snakes' pen. This vehicle was probably used only on religious occasions. Professor Haakon Shetelig has demonstrated that its ornamentation recalls the style of the emigration period. In the forepart were also found three magnificent sledges, Gustafson's and Shetelig's sledges, as they are now called, after the men

who excavated them, and also what is known as 'the fourth sledge.' The most beautiful is undoubtedly Shetelig's sledge. In the main they are all constructed alike. The supports are mortised into the runners, and upon these lie the trestles which bear the framework. This is carried to the rear in the shape of a four-sided backboard, and to the fore in front-pieces into which the pole has been fitted. The front and back, as well as the runners, are carved with figures of animals. The sides and end-pieces are decorated with animal devices and were originally coloured; thus Gustafson's sledge was once painted red. To illustrate the magnitude of the restoration work, it is sufficient to mention that 'Shetelig's sledge' was reconstructed from 1067 fragments."

NORSE LIFE A THOUSAND YEARS AGO: RELICS FROM THE OSEBERG VIKING SHIP.

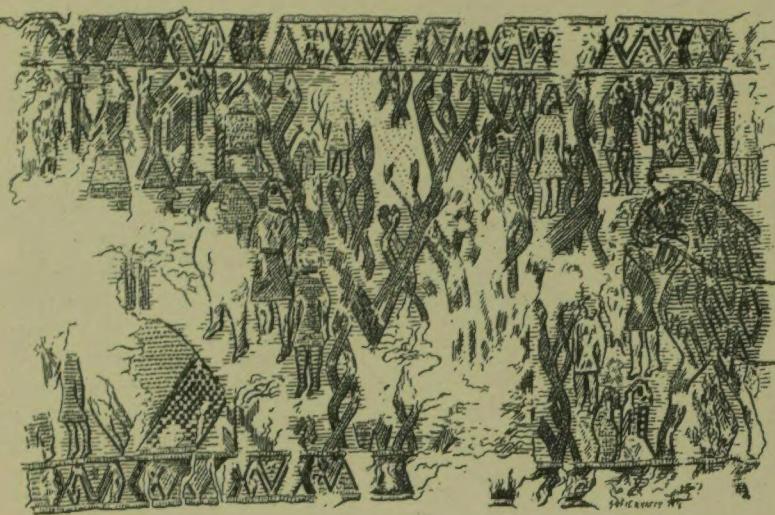


FIG. 12. ANCIENT NORWEGIAN TAPESTRY, OF THE NINTH CENTURY: ONE OF SEVERAL FRAGMENTS, WITH RICH PICTORIAL DESIGNS, FOUND IN THE OSEBERG VIKING SHIP.

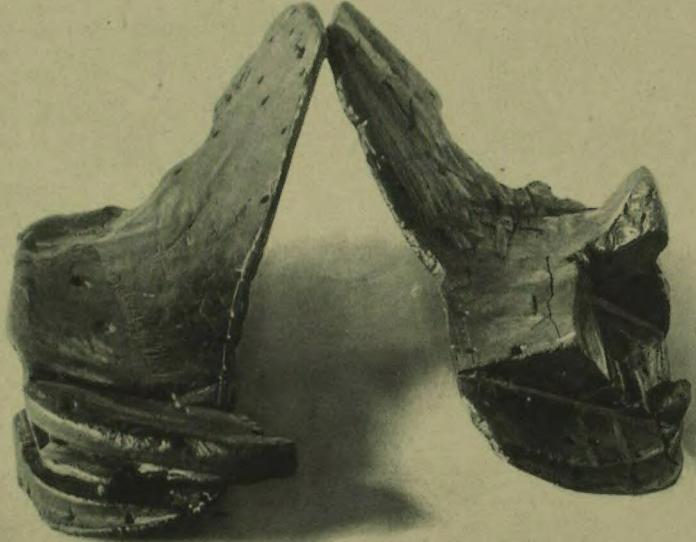


FIG. 14. THE SADDLE PROVIDED FOR THE DEAD QUEEN BURIED IN THE VIKING SHIP: ONE OF VARIOUS ARTICLES WHICH HAD BEEN MOVED FROM THE TOMB-CHAMBER BY THIEVES IN ANCIENT TIMES.



FIG. 13. SHOES AS WORN BY WOMEN OF NORWAY IN THE NINTH CENTURY: A TANNED SKIN PAIR FROM THE VIKING SHIP, OF A HAIRLESS TYPE USED IN SUMMER, INDICATING THE TIME OF YEAR WHEN THE BURIAL TOOK PLACE.

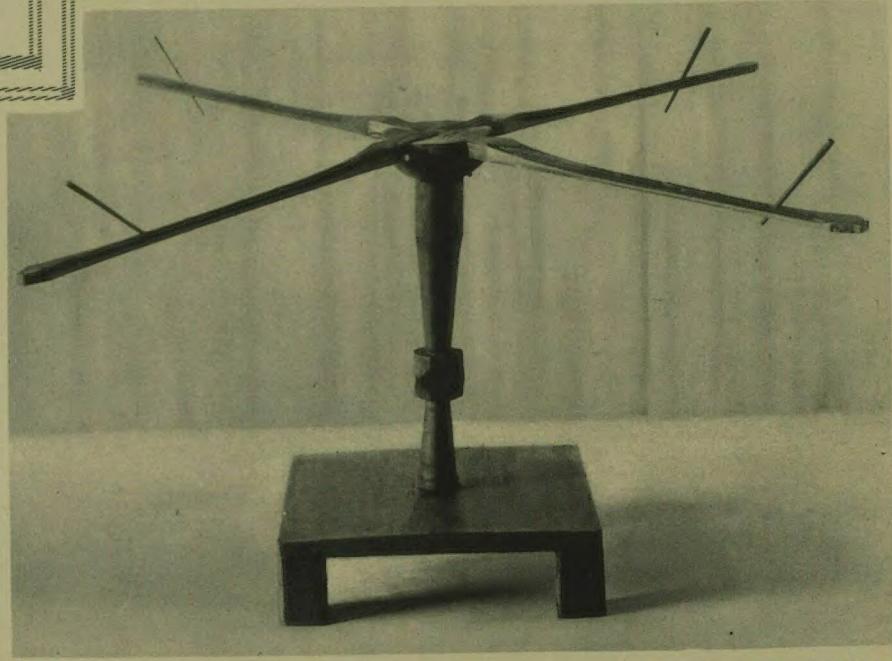


FIG. 15. A RELIC OF NORWEGIAN DOMESTIC INDUSTRIES IN THE NINTH CENTURY: A COMPLETE YARN-WINDER FOR WEAVING PURPOSES FOUND IN THE TOMB-CHAMBER OF THE OSEBERG SHIP.

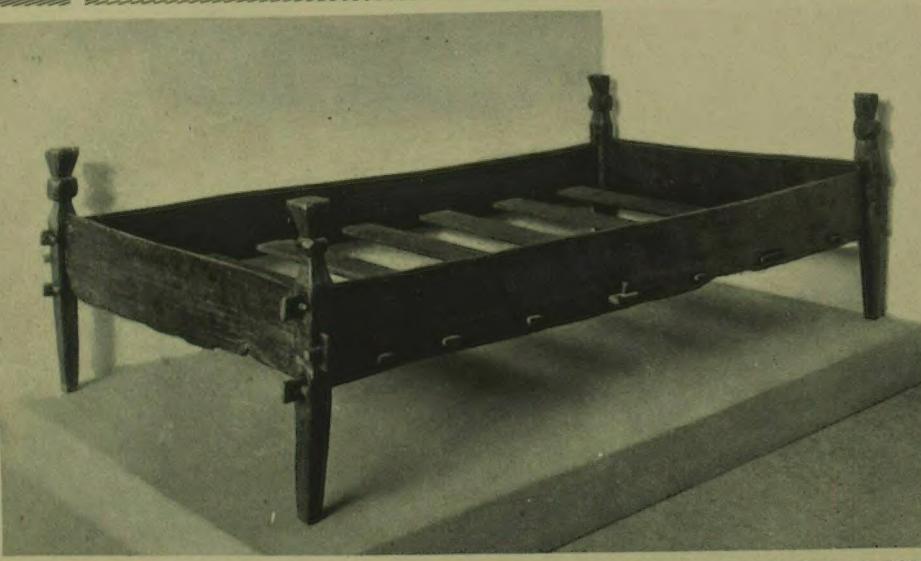


FIG. 16. A NINTH-CENTURY NORWEGIAN BEDSTEAD: AN EXAMPLE (RESTORED) FROM ANOTHER VIKING VESSEL, FOUND AT GOKSTAD, AND SIMILAR TO TWO DISCOVERED IN FRAGMENTS IN THE OSEBERG SHIP.

Describing these interesting relics of old Norse life from the Oseberg ship, Dr. Sigurd Grieg (author of the article on page 1112) says: "Among personal equipment were two pairs of summer shoes of tanned skin. The shoe-strap was bound around the lower part of the leg. From the sagas we know that long shoe-straps were used in ancient days, and that King Hjörleif was hanged by his own shoe-straps. Among domestic industrial appliances is a complete yarn-winder. This consists of an upright on which is mounted a round wooden block, with four horizontal poles, 7.5 cm. in length, slotted into it at right-angles to each other. These poles are each pierced with a hole for inserting a small vertical wooden pin, against which the yarn was caught when wound into skeins. The furniture found included fragments of three beds. The beds themselves could not be restored, but from measurements taken copies were made similar to that shown above from the Gokstad ship (Fig. 16). Close to the

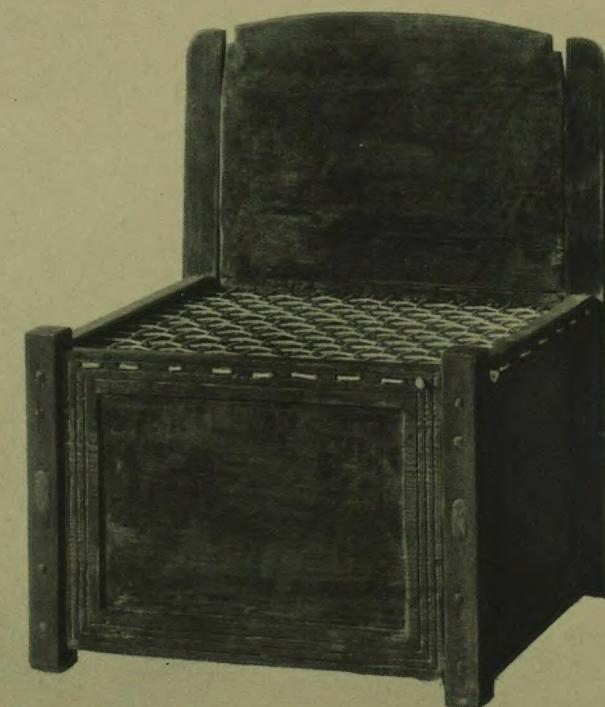


FIG. 17. THE OLDEST CHAIR KNOWN IN NORWAY: A RECONSTRUCTION FROM FRAGMENTS IN THE OSEBERG SHIP, SHOWING THE RUSH-WORK OR ROPE SEAT, AND THE BOX-LIKE FORM OF THE DECORATED ORIGINAL.

mast-holder, in the Oseberg ship, was a box-shaped chair, made of square boards. It has not been possible to restore it, but a copy has been made from drawings (Fig. 17). The outside surface of the under-part was carved in relief, and decorated with paintings. These are not preserved. Holes in the upper edges show that the seat was of rush-work or rope; nail holes in the back indicate a cover of tapestry or upholstery. This is the oldest chair known in Norway."

A QUEEN'S EQUIPMENT FOR A VOYAGE TO THE WORLD BEYOND THE GRAVE.

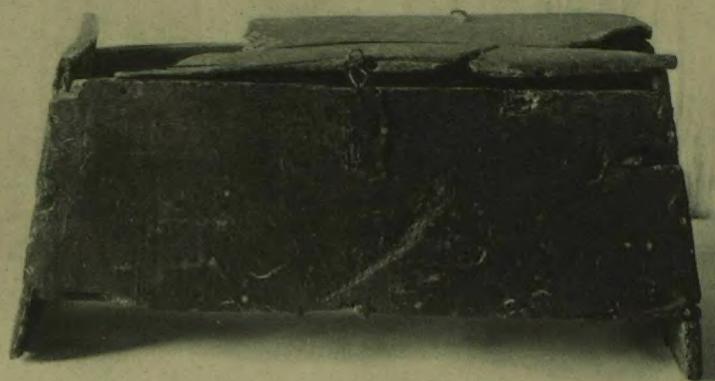


FIG. 18. AMONG THE DEAD QUEEN'S FUNERARY FURNITURE IN THE OSEBERG VIKING SHIP: AN EXAMPLE OF THE OAK CHESTS DISCOVERED, ONE OF WHICH CONTAINED WILD APPLES AND GRAIN.

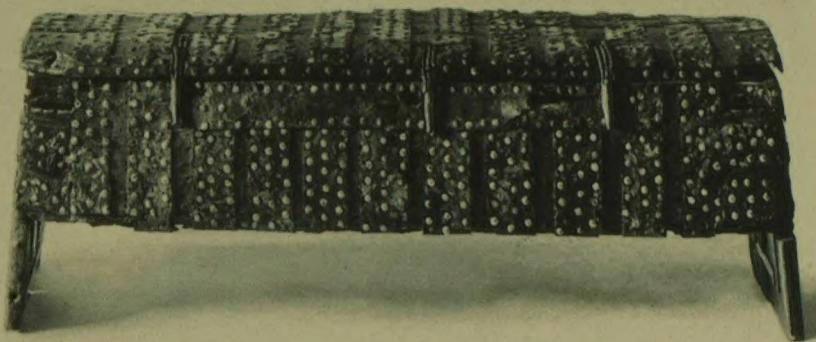


FIG. 19. FOUND IN PERFECT PRESERVATION AND CONTAINING VARIOUS IMPLEMENTS AND UTENSILS FOR THE DEAD QUEEN'S USE IN THE AFTER LIFE: THE COMPLETE OAK CHEST FROM THE OSEBERG SHIP.

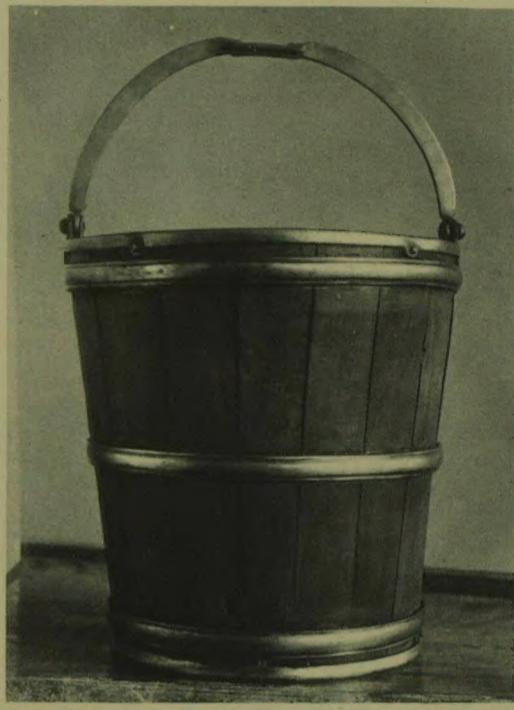


FIG. 20. ONE OF SEVERAL WOODEN BUCKETS FOUND IN THE OSEBERG SHIP: AN EXAMPLE WITH BRASS FITTINGS, AND FLAT CENTRE-GRIP IN THE HANDLE.

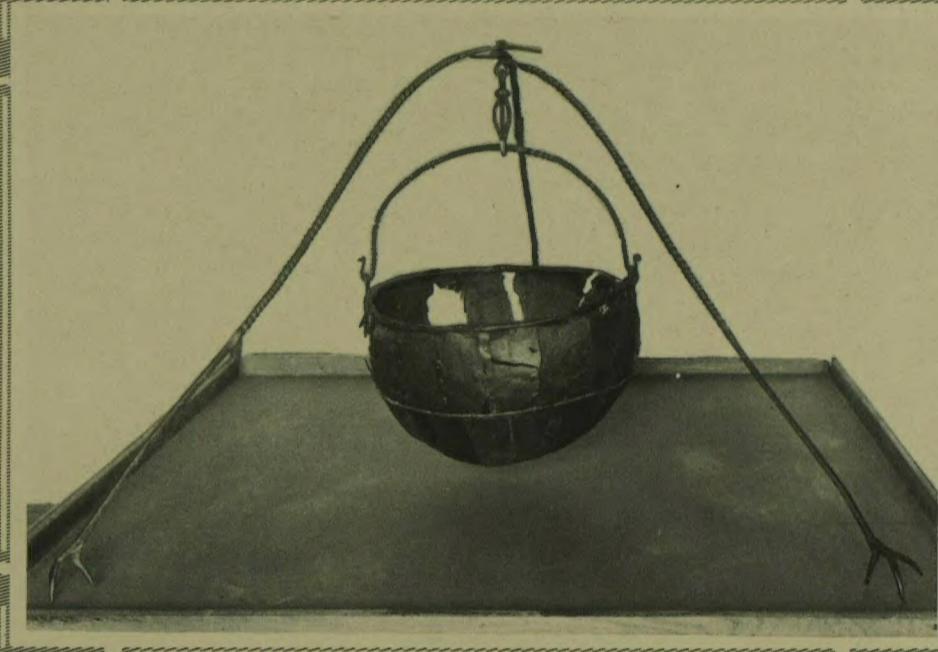


FIG. 21. AN ITEM FROM THE COMPLETE KITCHEN PROVIDED FOR THE DEAD QUEEN: AN IRON COOKING-POT HUNG FROM THREE IRON CLAWS (FORMING A TRIPOD) FOUND ALONGSIDE IT IN THE SHIP.

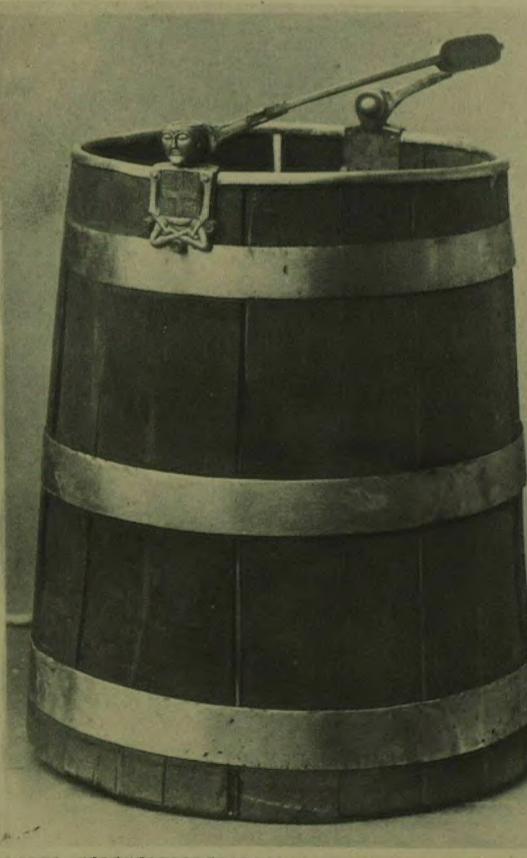


FIG. 22. NOW NAMED THE "BUDDHA" BUCKET, FROM THE CROSS-LEGGED FIGURE ON THE ENAMELLED HANDLE-END, THOUGH NOT OF ORIENTAL ORIGIN: A BUCKET OF YEW RICHLY MOUNTED WITH BRONZE AND BRASS.



FIG. 23. A REMARKABLE EXAMPLE OF DECORATION WITH OPEN-WORK HOOPS: A TUB, OR BUCKET, WITH METAL RINGS ON THE RIM INSTEAD OF A HANDLE, FOUND AMONG THE DEAD QUEEN'S FUNERARY EQUIPMENT IN THE OSEBERG SHIP.

In a passage from his article (on page 1112), transferred here for reasons of space, Dr. Sigurd Grieg writes: "Immediately behind the mast lay remains of a handsome small oak chest, containing wild apples and grain, and not far away were two other oak chests. The uppermost had been plundered, and lacked the lid and one side. It contained only one comb and a fragment of another, some skin, and remnants of figured cloth. The other chest (Fig. 19) was perfectly preserved. The lid moved easily on its hinges, and, when it was raised, the following objects were seen—two lamps, a wooden club (probably a flax-beater), cotton-box and spindle; an enormous bone comb, 36 cm. long; a large pair of iron scissors; a wooden

beater, club, and long tube; and small iron ice-nails for horses. A remarkable bucket with bronze fittings is known as the "Buddha" bucket (Fig. 22), from the enamel handle-end mountings in the shape of figures with legs crossed under them in traditional Buddha style. The name has no deeper meaning, however, as the mountings are not of Oriental origin. Several other wooden buckets were found, one with brass fittings, and another with openwork hoops carved in whalebone. These buckets, probably Anglo-Saxon or Celtic, are practically the only imported articles found. In the stern was a complete kitchen. Close to the burial-chamber was an iron cooking-pot, with three iron claws to hang it on (Fig. 21)."

Unacknowledged but not Unrewarded by the State.

BEING AN APPRECIATION OF
"SECRETS OF MODERN SPYING." By "VIGILANT."*

(PUBLISHED BY JOHN HAMILTON.)

"THE word 'spy,'" says "Vigilant," "has an unpleasant sound in many ears; to his profession is attached a stigma that often causes him to be despised by the masters he serves. For instance, Napoleon steadfastly refused to honour his famous spy, Schulmeister, with any order or distinction, although he paid him a princely salary." "Vigilant" protests. "This is a wrong attitude of mind; the spy who goes alone into the enemy's camp, where the mispronunciation of a word or ignorance of some trivial custom may betray him, deserves as well of his country as the soldier who serves it on the field of battle. But the prejudice exists. . . ."

It certainly does exist; nor, unfair and unreasonable as "Vigilant" shows it to be, can it ever, I think, be wholly eradicated. "Secrets of Modern Spying" is an absorbing book, packed with instances of heroism; the reader is bound to feel the thrill and admire the courage. Yet he cannot rid himself of a sense of emotional discomfort; try as he will, he cannot give the business of spying, or Intelligence, or by whatever euphemism it is called, his whole-hearted approval. He dare not take the risks; he would not stand in a spy's shoes for the world; he knows that by looking askance on spying he indirectly censures men braver than himself and inspired by a stronger sense of duty to the State. Yet even after "Vigilant" has explained the conventions of the profession and, as it were, legalised it, one's scruples are not entirely laid aside. There is something distasteful in the duplicity inseparable from the spy's calling; it is the confidence-trick played over and over again. He uses friendship for an end which cannot be called base, since it is his country's good, but, all the same, there is a taint of treachery about it, a flavour of betrayal.

However, it is unnecessary to labour this point. No one need be ashamed of patriotism; and reading this book will reveal to many who did not suspect themselves of being Jingoes how active is their predilection for their own country. "Vigilant's" survey of spying is international, and his choice of examples impartial. Many are furnished by the German Colonel Nikolai, and these naturally tend to redound to the glory of the Fatherland. One cannot hide from oneself the fact that espionage seems admirable when practised by the English, and indefensible when practised by the Germans.

Among the most ingenious of the spies whose achievements "Vigilant" records were two women, presumably Germans. During the war "a French agent in Lausanne reported a serious leakage of information, and due research ascertained the fact that a certain lady residing in France was in the habit of receiving large consignments of eggs from Switzerland. . . . The counter-spies of the French Intelligence Service were therefore ordered to watch this lady. But when they came to survey her movements, they could not find her in association with any suspicious person. Her correspondence was severely censored, but no writing in invisible ink came to light. Her telephone conversations were tapped, but the listeners were none the wiser. In short, appearances made her out to be as benevolent a fairy godmother as any young man at the Front could desire.

"But, as the information still leaked through to the enemy, the counter-spies played their last card, and took possession of a consignment of her eggs. . . . Within twenty-four hours the French chemists solved the secret of the eggs; for when they were dipped in a certain solution of gall-nut, the writing on their shells was revealed. . . . On an egg-shell was written a request for certain information concerning an aerodrome at Buc and the movements of troops in the neighbourhood of Châlons."

That the consignee was guilty of espionage was now proved up to the hilt; but the task of the counter-spies was still only half-done; they had to find out what means she took to record her replies. "Awake or asleep, not one second of the day's twenty-four hours was she out of their sight. Their invisible eyes watched her having her locks waved and curled by a hairdresser from a

neighbouring town, and observed with some astonishment how she wrote her replies on a pair of curling-tongs brought by the *coiffeur*. She traced the message with a long pin; the surface of the tongs was then coated over with a layer of soot and grease so that her confederate could leave it about in his shop without exciting suspicion."

Another woman-spy, Mme. Tichelly, used a simpler and equally effective device for sending her information to the proper quarter. She wrote it "on thin slips of paper inserted between two post-cards which she stuck together so effectively that for a long time they reached their destination unsuspected by the Censor." "Vigilant" usually puts the most favourable construction he can on the conduct of spies; he is reluctant to display moral indignation. But even he is shocked by Mme. Tichelly; for she used the information she obtained from her son's

letters from the Front (she was French by birth, but German by sympathy) with so much effect that the Germans were able to inflict severe losses on the regiment in which he was serving. "When asked by her judges whether she did not realise that she might have been the cause of his death, she stared at them in uncomprehending amazement. Her callous disregard of all maternal feeling, which sealed her fate, persisted till the end, and she faced the firing party with the aggrieved air of a martyr. She had never killed anyone with her own hands, she reiterated, and it was therefore unjust that she should suffer the doom of a murderer."

men cannot get; but, as against this, they labour under the disadvantage that their hearts sometimes betray them. Even "Mlle. Docteur," one of the most famous and successful of all spies, who still lives on in Switzerland, half-demented through drug-taking, is said to have the name of one of her lovers continually on her lips. Her success was phenomenal; and the account that "Vigilant" gives of her career is perhaps the most complete and thrilling in all his collection of stories.

Women, says "Vigilant," have more dramatic sense than men, and are better natural actors. The German agent, Lody, who was executed in London during the war, helped to give himself away by a piece of bad acting. Posing as an American, he sent a telegram to a Swede in Stockholm. It was a business telegram, but he added a few words expressing his joy at a German defeat. This flagrant disregard of economy roused the suspicions of the censorial authorities.

A woman, "Vigilant" says, would never have been guilty of such a blunder. But they suffer from other drawbacks. They are less easy to disguise than men, who can change their appearance by growing a beard or a moustache. Vanity, too, stands in their way. They are unwilling to wear spectacles as a disguise, "because they think that it detracts from their beauty, and this unwillingness to change their appearance for worse is a fatal vanity that has often been known to detract from the efficiency of a female agent."

In a chapter entitled "Humours of Spying," "Vigilant" shows that even Intelligence has its lighter side. One of the stories, which tells how the Germans continued to send money to a spy after he had been shot, money which English counter-spies used to buy a motor-car (they called it by the dead man's name), is a very grim joke. But nothing could be more diverting than the fate of the unfinished manuscript of James Joyce's novel,

"Ulysses." This masterpiece of modern fiction was sent to the Censor, who thought it so obscure and baffling he could not believe it was a novel, and despatched it to Room 40, the department in Scotland Yard where codes are deciphered. After much fruitless study, in which their best decoders failed to elicit the book's meaning, the officials decided that perhaps it was a novel after all. A man of letters was summoned, who pronounced that it "bore some faint resemblance to literature." Thus vouched for, the manuscript was set free.

"Vigilant" devotes three chapters to that very large subject—espionage in Russia. They are immensely interesting, but the task of selecting the chief plums from this crowded tree is by no means an easy one. I will conclude by giving three instances in which Intelligence, properly used, might have affected the course of the world's history. In each case the opportunity was missed; but the magnitude of the stakes shows what a tremendous weapon in a nation's hands its Secret Service is. One was an opportunity to take Constantinople. For four hours the Turkish batteries on either side of the Straits were without ammunition of any sort; the British ships, "Vigilant" thinks, might have steamed up the Dardanelles and taken

Constantinople. But they were not informed of the enemy's helplessness, and so missed their chance. Similarly, in May 1915, the Italians might have taken advantage of the Austrian disorganisation to enter Trieste, thus perhaps antedating by three years the collapse of the dual monarchy. And in 1917, after the failure of Nivelle's offensive, there was a mutiny in the French troops; "for some critical hours the front line of one sector was held by a handful of artillerymen and engineers who spread themselves along the length of the trenches and tried to pretend that they represented a whole division." The Germans might have walked through, captured the French front line, and marched on Paris. But their spies gave them no information, and they stayed where they were.

L. P. H.

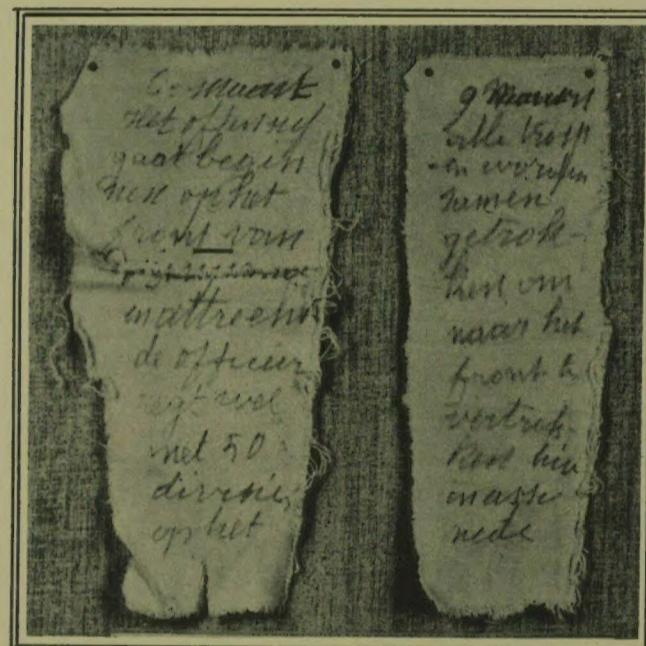


A GERMAN SPY'S DEVICE FOR SENDING INFORMATION FROM ENGLAND TO BERLIN DURING THE WAR: A BOGUS CIGAR-MERCHANT'S CATALOGUE USED AS A CODE, BUT DETECTED BY THE BRITISH AUTHORITIES.

One German spy in this country used this bogus cigar catalogue, which was specially printed in Holland, for conveying code messages to Berlin. The Censor's Department, however, discovered the trick, and decoded the messages. The various spy relics (including the catalogue) illustrated on this and the opposite page are exhibited in the Imperial War Museum at South Kensington.

Women spies are invested with a halo of romance that men in the same profession lack. Legends have grown round Mata Hari, the famous dancer, and "Mlle. Docteur," both secret agents in the pay of Germany. When Mata Hari was executed at Vincennes in 1917 she begged the officer in charge of the firing party to "aim at her heart and spare her face." There are many legends, all groundless, describing her last hours; one says she went to the place of execution "wrapped in a fur cloak, and, when the final moment came, she threw it away, to reveal her body in complete nudity, hoping that the firing party would refuse to carry out its orders. Another asserts that she received a hint that the rifles would be loaded with blank cartridges and she must feign death, so that afterwards she could be quietly smuggled out of the country. A third account describes her as behaving hysterically and kissing her hands to the firing party."

What seems certain is that she need not have been captured had she not been prepared to take inordinate risks as long as they brought her nearer to a certain Russian Captain Maroff, with whom she had fallen in love. Women spies are more sentimental than men. By exploiting their charms (many of them seem to have been ladies of easy virtue) they are often able to extract information which



VITALLY IMPORTANT FACTS CONVEYED TO THE ALLIES ON SCRAPS OF LINEN SEWN INSIDE A WOMAN'S CLOTHING: MESSAGES REVEALING PLANS FOR THE GREAT GERMAN OFFENSIVE OF 1918.

These pieces of linen were sewn inside the lining of a Belgian woman's clothing and thus brought over the Belgian frontier into Holland, where her husband handed them to the Consul-General at Rotterdam. The messages written on the linen gave accurate information about the coming German offensive of March 21, 1918. The left-hand message reads (in translation)—"March 6. The offensive will begin on the Peronne-Bapaume Front, and will be carried out—as the officer says—with 50 divisions upon the British Front, as rapidly as possible. There are also on the east Imperial troops—15-20 divisions. He says that it will be on a broad front." The right-hand message is translated thus: "March 9. All troops are concentrated to proceed to the front here in Assenede, and on the march there will be a great movement of troops, all of which are advancing upon France, in order to take part in the battle with 600,000 (?) men." Only part of the text is shown above, the rest being, apparently, on the other side. This exhibit was presented by the British Legation at the Hague.

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THE SPY'S
"MUNITIONS":
ODD RELICS
AT THE
IMPERIAL
WAR
MUSEUM.

A PIECE OF CHOCOLATE WITH AN UNUSUAL "INTERIOR": (ABOVE) THE ACTUAL REMAINS; (BELOW) PHOTOGRAPHS SHOWING HOW THERE WERE HIDDEN IN IT MESSAGES WRITTEN ON RICE PAPER.

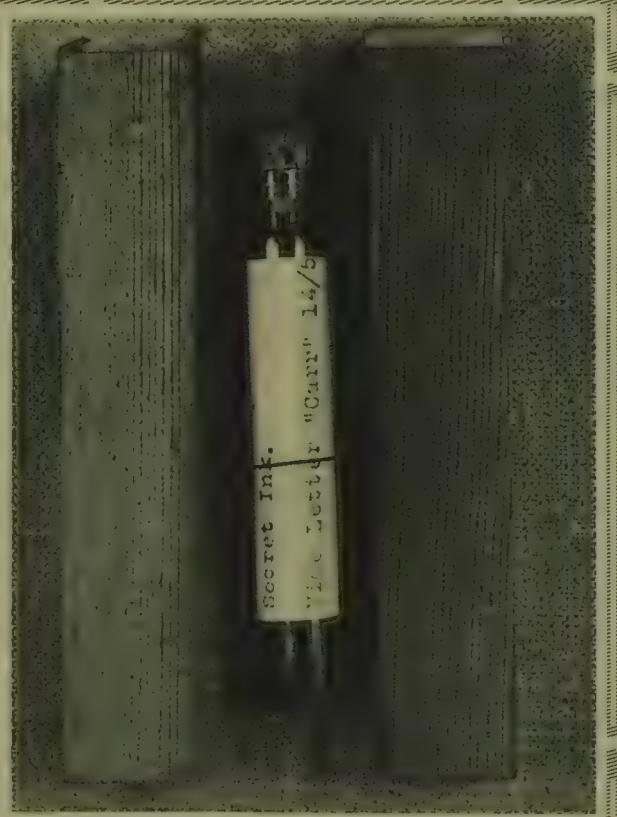


A COIN WORTH MORE THAN ITS FACE VALUE: A DUTCH PIECE (WITH HOLLOW CENTRE FOR CONCEALED MESSAGES) PASSED AT A SHOP, WHERE THE "CHANGE" CONTAINED INSTRUCTIONS FOR THE SPY.

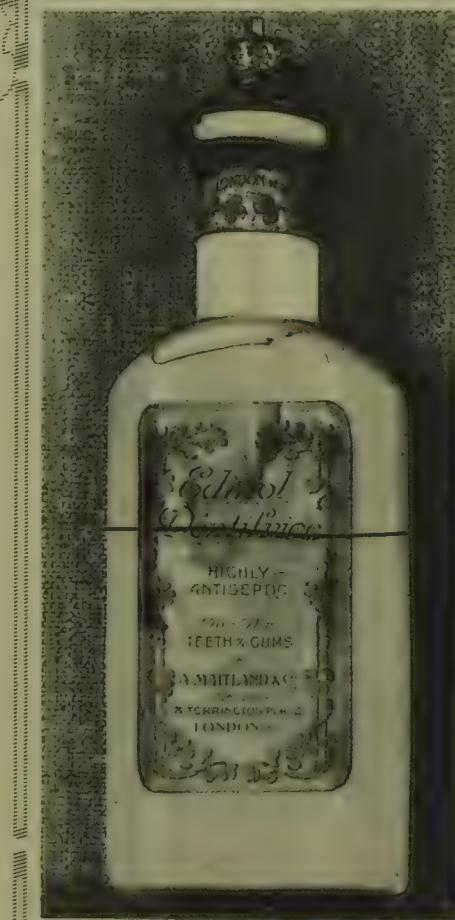


INNOCENT-LOOKING "NECK-WEAR" USED BY A SPY AS WRITING MATERIAL: SOFT COLLARS ON WHICH WERE WRITTEN, IN INVISIBLE INK, MESSAGES INTENDED FOR THE HEADQUARTERS OF THE GERMAN SECRET SERVICE.

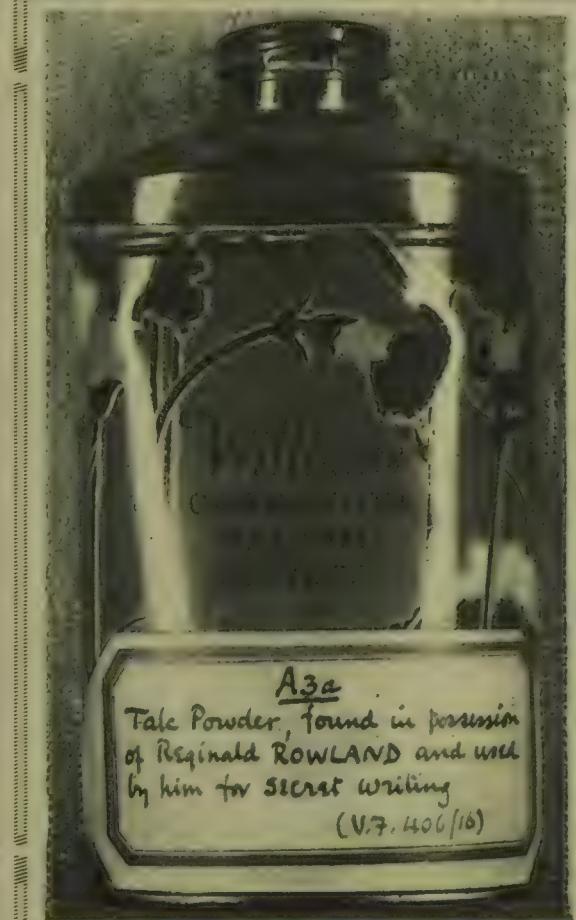
A TOILET REQUISITE THAT WAS NOT USED FOR PURPOSES OF ABLUTION: A CAKE OF SOAP MIXED WITH INVISIBLE INK—ONE OF THE SPY RELICS AT THE IMPERIAL WAR MUSEUM.



A SPY'S METHOD OF CARRYING SECRET INK: TWO WOODEN HOLDERS AND ONE OF THE BOTTLES THEY CONTAINED.



A DENTIFRICE CONTAINER USED FOR SPYING PURPOSES: A BOTTLE OF "EDINOL" CONCEALING INVISIBLE INK.



A3a
Talc Powder, found in possession of Reginald ROWLAND and used by him for secret writing
(U.F. 406/10)

A COSMETIC THAT WAS NOT WHAT IT SEEMED: A TIN OF TALCUM POWDER USED BY A GERMAN SPY FOR SECRET WRITING.

In connection with our reviewer's article on the opposite page, dealing with "Vigilant's" book, "Secrets of Modern Spying," we illustrate above some of the remarkably interesting relics of espionage during the Great War recently placed on view in the Imperial War Museum at South Kensington. They represent various ingenious devices used by the spies of both sides to convey secret information. Among those employed by agents of the Allies (besides that illustrated opposite) were a number of innocent-looking coins carefully hollowed out to contain tiny pieces of rice-paper bearing messages of great importance to England and France. The example shown above is a Dutch coin of Willem III. (father of

Queen Wilhelmina), which contained reports from Moerbeke and Leembrugge, near Ghent. It was passed over the counter of a shop on the frontier, ostensibly in payment for butter and other commodities. The shopkeeper would then give, as "change" for such payments, other coins containing further instructions for the spies. Other Allied exhibits include a map, drawn by two French schoolgirls, of a French town occupied by the enemy, showing houses where German troops were billeted. Among the relics of "enemy" spies, besides those illustrated above, is an exhibit entitled: "Address book belonging to a German woman spy (convicted, but not shot). No German women spies were executed."

BOOKS OF THE DAY.

FOLLOWING the season's lure, as old custom rules, I have been allowing my thoughts to dwell of late on the subject of books in relation to the festival known as Christmas. Curiously enough, no new books have come my way devoted to the religious or historical aspect of our Christian feast. Our younger writers have apparently omitted to pronounce on this old-fashioned theme their own authoritative views. They do not even preach a "Christmas sermon" in the vein of R. L. S. There is room, I think, for a really comprehensive history of Christmas, tracing its origin and growth, and the manner of its observance, in different lands and successive periods. Failing anything of this sort wherewith to open my Christmas carol, or any volumes of a devotional nature, I had to fall back on incidental allusions to the subject in profane literature. I found them—and even an occasional touch of profanity—in three military works about the war.

Far the fullest and most generally attractive of the three is "THE HONOURABLE ARTILLERY COMPANY IN THE GREAT WAR," 1914-1919. Edited by Major G. Goold-Walker, D.S.O. With Introduction by the Earl of Denbigh and Desmond. Illustrations and Map (Seeley, Service; 12s. 6d.). "This is the war history (we read) of the oldest and most famous of territorial regiments. The Honourable Artillery Company is far older than any regiment of the Regular Army. The date of its formation is lost in antiquity, but it received its Royal Charter in 1537. Its history is the history of the City of London. It helped to repel the Armada and supported the Parliamentary cause in the Civil War. For centuries it acted as a training corps for officers of the old City Trained Bands (*vide* 'John Gilpin'). It was mobilised to repel the threatened invasion of Napoleon; and it sent artillery, infantry, and mounted infantry to South Africa during the Boer War. The First Battalion sailed for France on 18th September, 1914, and it was followed by the Second Battalion in October 1916. Two Horse Artillery Batteries sailed for Egypt in July 1915, and served with the Palestine Expeditionary Force. The two second-line batteries and a siege battery served in France."

Major Goold-Walker's book is one of the best of its kind I have seen, for it ranges over such a wide variety of fronts and combines closely-packed information with a compelling narrative well salted with soldierly humour. An apposite instance is an anecdote about Lord Allenby's arrival in Palestine to take over the supreme command. "One of his first acts," says the author, "was to inspect a detachment of each division consisting of a section from each battery, a troop from each regiment, and so on. Riding down the line, while inspecting the Imperial Division, he stopped opposite a grizzled old trooper of the 3rd A.L.H. Brigade, who was wearing the two South African medal ribands. 'Well,' said the General, 'what do you think about it? Are we going to beat these b——y Turks?' The old trooper looked him square in the eye, and answered as man to man, 'I reckon we'll drive 'em to hell, General, when you give the word!'"

There is enough about Christmas, as spent by different sections of the H.A.C. at various places during three years of the war, to make a little book by itself, but I have had to dig out the material with much toil; for, while there is a separate index each to persons, places, and units, there is no general index in which such a subject as Christmas would occur. I then resorted to dates, and here I came up against the only little defect, from a general reader's point of view, in an otherwise admirably arranged record. It is a defect which it shares with nine out of ten historical or biographical books published nowadays. As I have often pointed out, in all such works the year should be printed at each page opening, and each right-hand page should be headed with its principal point of interest, both to vary the monotony of page headings and to provide the reader with signposts. The insertion of the year is especially necessary in a book like this, where separate chapters are accorded to the several sections of the H.A.C., and each chapter, of course, begins afresh at 1914.

By dint of careful research, I discovered at least a dozen passages describing conditions under which the troops spent Christmas during the war. Thus "A" Battery of the H.A.C. spent it in 1914 at Munesley, on the East Coast; in 1915 and 1916, apparently, in Egypt, and in 1917 in Palestine. Other references to Christmas concern the 1st Battalion in 1914 in the trenches at Spanbroek Moelen, and in 1916 in billets at Nouvion-en-Ponthieu; the 2nd Battalion in 1916 at Beaumont Hamel, and in 1917 at Ramon in Italy. Then again we find "B" Battery, at Christmas 1915, in Meja Camp, near Cairo, where they produced a pantomime ("The Babes in the Wood"). In December 1916, they were apparently on the march

in Palestine, and in 1917 they were outside Jerusalem. We also learn how two other batteries of the H.A.C. passed Christmas on the Western Front in 1917, and one in 1918, after the Armistice, in a village near Nainur.

The most interesting of these Christmas records is that concerning "B" Battery near Jerusalem. "'B' Battery remained in the hills till the end of December, and had little or no fighting after the fall of Jerusalem, but the awful weather fully made up for any lack of activity on the part of the enemy. Bitter-cold winds swept up and down the narrow valleys. Christmas Eve and Christmas Day 1917 are never likely to be forgotten by any of the troops who were in Palestine at the time.

of all ranks under these trying conditions was beyond all praise. Wet through nearly the whole time, cold and often hungry, lacking even the simplest luxuries of a campaign that was never luxurious, their unfailing cheerfulness and high spirits were an example to all around them."

It is satisfactory to note that the men were eventually consoled for their privations, as we read further on: "Early in February, Lieut. Barne was despatched on a mission to Cairo 'on urgent private affairs,' the result of which was evident a few days after his return, when the Battery held its 'Christmas' dinner, followed by a smoking concert. About the same time, leave was granted, and as many men as possible got away for a few days to Cairo, Alexandria, and Port Said."

Although on a much smaller scale and without illustrations, another regimental history also possesses the stirring interest that invariably belongs to all such war records of the British forces. It is called "THE 17TH (S) BATTALION ROYAL FUSILIERS," 1914-1919. By Everard Wyrall. With a Foreword by Major-General Sir C. E. Pereira (Methuen; 5s.). The Royal Fusiliers' (City of London Regiment), it may be recalled, put into the field altogether 47 battalions. Here, too, we get a glimpse of Christmas in the trenches, somewhere in France. "On Christmas Day (1917) a service was held in Battalion Headquarters dug-out—ten men per company attending. The Regimental Sergeant-Major (Mr. A. Haines) was wounded on Christmas Night. He was standing with his servant and a bugler at the entrance to his dug-out when a shell-splinter struck him. 'His loss is deeply felt' records the diary. On Boxing Day the Battalion was relieved and moved back to Sanders Camp. . . . Sanders Camp was a wretched place—uncompleted, and with no conveniences, yet somehow or other baths were provided; all arrangements were also made for Christmas dinners."

The third war-book on my list bears the gossipy name of "CHIN-WAG." Being the War Records of the Eton Manor Clubs, 1914-1918. Edited by Anthony Crossley. With eight illustrations by the late F. H. Townsend (Christopher; 10s. 6d.). "Chin-Wag," it appears, is the magazine of the Eton Manor Club at Hackney Wick, whose buildings, due to the efforts of Old Etonians, were opened in 1913, when the late Lord Roberts became its first President. An appeal from him to the members, after the outbreak of war, is included in the book, which consists of letters written home, by members of the Club, from various fronts. The history of the Club, and the connection of Hackney Wick with Eton, are rather taken for granted, as the book is evidently chiefly intended for home consumption. As the Editor of the volume points out, "the dominant note pervading every letter asserts that the Cockney spirit has prevailed, the Club ideals laid down by Lord Roberts are upheld, the sporting qualities encouraged in football rivalries are winning in a greater cause." In this volume Christmas occurs both in letters and comic verses, as well as in three humorous cartoons, including the frontispiece.

Mention of war-books reminds me that (as pointed out by a military correspondent) the date of the German offensive of March 21, 1918, was given incorrectly (by three days) in my review of the late Lord Birkenhead's "Turning-Points of History." A new study of the author of that work is now to hand in "OUR LORD BIRKENHEAD." An Oxford Appreciation. By Ivor Thomas (Putnam; 5s.). This is a lively book by a young Oxonian in the latest Oxford manner. It is candid, critical, and abounding in anecdote; incidentally, moreover, it reveals interesting glimpses of modern Oxford's attitude of mind towards sundry matters concerning social ethics.

On another page in this number is reviewed a book on the craft of the spy. Here are three other works on the same romantic subject, rich in thrills and revelations—"SECRET SERVICE," By Sir George Aston, K.C.B. Illustrated (Faber and Faber; 18s.), an account of the British Secret Service, and its part in the war; "ESPIONAGE," By H. R. Berndorff. Translated by Bernard Miall. With Foreword by Rupert Grayson (Eveleigh Nash; 10s. 6d.), sensational studies of famous spies; and an absorbing book of personal reminiscences—"STEINHAUER." The Kaiser's Master-Spy. The Story as Told by Himself. Edited by S. T. Felstead. With Introduction by Admiral Sir W. Reginald Hall, formerly Director of Naval Intelligence. With thirty illustrations from Photographs (Lane; 18s.). Although the author was once the Kaiser's man, his opinion of his ex-Imperial master, as expressed in a letter given as an appendix, is far from complimentary. C. E. B.



TO BE DEMOLISHED: A FINE OLD BRIDGE OVER THE RIVER YRFON, OUTSIDE BUILTH, IN BRECONSHIRE, WHICH IS TO BE PULLED DOWN AS PART OF A ROAD-WIDENING OPERATION.



TO BE SAVED FOR THE NATION: THE TWELFTH-CENTURY HALL OF ST. MARY'S GUILD, OR "JOHN OF GAUNT'S STABLES," AT LINCOLN, WHICH HAS BEEN SCHEDULED AS AN ANCIENT MONUMENT FOR PRESERVATION.

St. Mary's Guild Hall, in High Street, Lincoln, which is described in Parker's "Domestic Architecture" as "probably the most valuable and extensive range of buildings of the twelfth century that we have remaining in England," has just been scheduled as an ancient monument for national preservation. It is frequently referred to as "John of Gaunt's stables," the house just opposite being the palace built by him for Katharine Swynford, and tradition having it that it was here that he put up his horses.



“FOR WHAT
WE ARE
ABOUT
TO RECEIVE”;
AND—:
THE GULL’S
CATCH.

REPRODUCED FROM THE
PHOTOGRAPHS BY MAX EHLERT
IN “DAS DEUTSCHE LICHTBILD,
1931.” BY COURTESY
OF THE PUBLISHERS, MESSRS.
ROBERT AND BRUNO SCHULTZ,
BERLIN.

“FOR WHAT WE ARE ABOUT TO RECEIVE”—: A SEA-GULL ABOUT TO CATCH A TEMPTING MORSEL THROWN TO IT.



THE pair of photographs here reproduced, which are from that most excellent and entertaining book, “Das Deutsche Lichtbild,” and are typical of the numerous other fascinating camera-pictures contained in it, suggested to us at once — and, perhaps, not unnaturally — the titles we have given them, which, our readers will recall, are those of two famous Cecil Aldin dog pictures published by us—the one as a Presentation Plate with our Christmas Number of last year, and the other as the Presentation Plate with the Christmas Number we issued the other day. Perhaps the bird looks the part less than do the puppies! But Nature alone is to be blamed for that!



“FOR WHAT WE HAVE RECEIVED”—: THE SEA-GULL WITH ITS CATCH SAFELY IN ITS BEAK.

The World of the Kinema.

By MICHAEL ORME.

SHADOW-VOICES.

IN that up-to-date Cave of Illusion, the film-studio, all sorts of magic draughts are brewed for public consumption. Indeed, the whole craft of the kinema smacks deliciously of Maskelyne and Devant. From the supreme and most amazing cunning of sound-photography to the simple trickery of the table-model, the craftsmen of the studios fool us, the

authenticity—doubted by a suspicious few—of his singing-voice in "Lonely River," a catchy theme-song. Nowadays infinite care is taken in the selection of the voice which is to be grafted on to the silent actor, both for singing and speaking purposes. It must be in accord with his personality—the kind and calibre of voice which you would expect to hear, judging by the "star's" physique and temperament. I

have recently seen two German productions in which I frankly found it impossible to detect any discrepancies between the shadow-voices and the supposed speakers; yet, in both cases, the voices we heard were not those of the actors we saw. Conrad Veidt in "The Last Company," and Gustav Fröhlich in "The Immortal Vagabond," defy, I venture to say, the closest scrutiny. Their mouths shape the English words, their speech is not slowed up beyond the customary deliberateness of the German producer; the spoken words tally exactly with the movement of their lips. Yet Veidt and Fröhlich, together with most,

this particular form of voice-production. I saw in the studio three playlets, two in English and one in French; I also heard a love-duet. And, although the actual speakers were seated, right and left, in full view of the few of us who were looking on, although we could not fail to see them even when we concentrated on the silent actors, the illusion held. The speakers, carefully watching those moving lips, timed their speech to a nicety. Together, the speakers and the actors achieved pace and complete ease. No mouthing, no over-emphasis. The singers seemed to have rehearsed the very position of the head and throat, as well as of the lips, in taking certain notes. Their duet, which neither of them sang, was a completely convincing and charming piece of work. Conjuror's confederates, every one of those young people, diligently—and intelligently—preparing to take part in that most cunning, crafty, disconcerting, aggravating, glamorous enchantment—the magic of the screen.

"UNDER THE ROOFS OF PARIS."

"At the first glance, the experiment at the Alhambra, where a delightful picture produced by Renée Clair is being shown in its original French form, would seem to be a counterblast to all that I have said about the importance of "shadow-voicing." But "Sous les toits de Paris" ("Under the Roofs of Paris"), though it is equipped with song and dialogue, is one of those rare films which, shown *sans* caption and *sans* speech, would still be both lucid and enjoyable. An intimidating letter sent by an underworld bully to a rival is of some importance at a certain juncture of the story, and that, it is interesting to note, has been rendered into English for safety's sake—unfortunately, somewhat tamely. For the rest, Renée Clair treats his subject-matter much as though it were a silent film, merely sound-synchronised. He reserves his audible dialogue for his "close-ups," as it were, and finds new dramatic values in silent conversations. A wordy quarrel, seen—not heard—through the closed glass doors of a café, for instance, actually gains in tension through the sharp contrast of violent gesture and its absence of sound. Renée Clair's fondness for veiling, though by no means obscuring, his effects, is expressed in many ways. Thus he shows us the climax of a desperate scrimmage between his hero and the bully, with their respective partisans and a posse of police charging into the mêlée on their bicycles, the whole thing glimpsed through the palings of an adjacent railway-cutting, with the smoke of an engine spreading its pale fingers over the scene of nocturnal strife.

[Continued on page 1142.]

if not all, of the members of the supporting companies, had their vocal allies behind the scenes.

Having been completely taken in by Conrad Veidt—a fact which I have no hesitation in admitting—I sought an opportunity to witness this mysterious "shadow-voicing" in process, and found it in Miss Fay Compton's dramatic studio. Here, I knew, Miss Vivienne Whitaker, one of Miss Compton's clever collaborators, with her finger on the pulse of kinematic entertainment, had perceived the importance of training in

public, to the top of our bent. We know they are up to their little games all the while. The more artful amongst us spot a "fake" background, and feel immensely superior. We guess that the Midnight Express, derailed by the machinations of a ruthless villain, hurtling to its dreadful doom down a precipitous declivity, is really a toy train coming to grief amongst papier-maché rocks. Are we the less thrilled? Is the illusion, nine times out of ten, not astonishingly complete? Let us be honest about it and own up. The inventions and subterfuges of kinematic entertainment are generally as baffling to the lay mind as the tricks of a master-conjuror.

Amongst the simpler, but by no means the least convincing, screen-illusions is that of the "shadow-voice," that ingenious aid to the world-market value of the talking-picture. Die-hards of the silent screen saw in the absence of a universal language a very large spoke in the wheel of sound. But the craftsmen of the screen were not to be so easily baffled. Where the play rather than the star's the thing, it is easy enough to have two or even three companies at work in different languages on the same picture. The bi- and tri-lingual films solve the difficulty to a certain extent. But, in the case of international screen-favourites, or where the play owes its success to the popularity of its "star," or, again, if the picture is deliberately devised to suit the personality of a certain actor or actress, the formation of an alternative offers no solution. It is here that the "shadow-voice" steps in in the first place. In the second place it turns any screen-idol you please into the sweetest singer, be he—or she—as devoid of music as the peacock.

A queer thing, this voice-doubling, or "shadow-voicing." Its principle is simplicity itself. The actor or actress appearing on the screen silently forms the words of the dialogue with the lips. The voice-supplier, beyond the range of the camera, but in close touch with the microphone, speaks the lines in perfect synchronisation with those silent lips. The illusion is, at the present moment, well-nigh complete. In the earlier days of sound, it was possible to detect voice-shadowing, mainly owing to a slowing-up of the dialogue and an undue exaggeration of the mouthing on the part of the visible artists. Still, I can recall heated controversy amongst the devotees of Richard Barthelmess as to the

THE SUCCESSFUL "NAZI" PROTESTS AGAINST THE SHOWING OF THE FILM "ALL QUIET ON THE WESTERN FRONT": BERLIN POLICE PARADED AT THE ENTRANCE TO THE CINEMA TO CURB DEMONSTRATORS.

Continuous hostile demonstrations by "Nazis" accompanied the showing of the film of "All Quiet on the Western Front" ("Im Westen nichts Neues") in Berlin; while Brunswick, where the "Nazis" have a share in the Government, urged the Censor to withdraw his licence from the film. The Board of Censorship banned it throughout Germany on December 11—as likely to injure German prestige abroad. It was variously stated that the film brought the German soldier into contempt, and that it endangered law and order! "Nazis" protested against "the anti-German version of this film in Germany and England."



A REMARKABLE AND SUBTLE CONTRAST IN MAKE-UP: VIVIENNE SEGAL AS A YOUNG WOMAN AND AS THE YOUNG WOMAN GROWN GREY—IN THE OPENING AND IN THE CLOSING SCENE OF "VIENNESE NIGHTS."

"Viennese Nights" is the Warner Brothers and Vitaphone all-talking, all-singing production which has been chosen to open the new Leicester Square Cinema.



THE BASKET-TRICK SECRET:

THE INDIAN FAKIR-CONJURER
"EXPOSED" BY PHOTOGRAPHY.



TO SHOW THAT IT IS NOT A TRICK CONSTRUCTION :
THE FAKIR-CONJURER DISPLAYING HIS BASKET
TO HIS AUDIENCE BEFORE A PERFORMANCE.



TO GIVE AN ILLUSION OF UTTER HELPLESSNESS :
THE FAKIR BINDS HIS ASSISTANT'S HANDS
BEFORE PUTTING HER INTO THE BASKET.



AFTER THE PRELIMINARIES : THE FAKIR PRESSING
HIS ASSISTANT INTO THE BASKET, WHICH IS SEEM-
INGLY TOO SMALL TO HOLD A HUMAN BEING.



SEEN "MAGICING" HIS ASSISTANT OUT OF THE BASKET INTO THIN AIR !
THE FAKIR CROUCHES BEHIND THE CLOTH-COVERED BASKET AND MUTTERS
SPELLS—THE ORIENTAL EQUIVALENT OF "PATTER."



AFTER HIS ASSISTANT HAS BEEN MADE TO "DISAPPEAR" : THE FAKIR
JUMPS INTO THE BASKET—TO DEMONSTRATE THAT SHE IS NOT IN IT.



A FURTHER
"PROOF"
THAT THE
IMPRISONED
ASSISTANT
HAS
DISAPPEARED :
THE FAKIR
RUNS HIS
SWORD THROUGH
THE "EMPTY"
BASKET'S
LID AND
SIDE.



THE SECRET REVEALED—HOW THE ASSISTANT PRESSES HERSELF AGAINST THE
WALLS OF THE BASKET AND LEAVES A SPACE INTO WHICH THE FAKIR CAN JUMP :
A PHOTOGRAPHIC DIAGRAM SHOWING HER IN SILHOUETTE, CROUCHING ON HER SIDE.

While the Indian rope trick has never been explained satisfactorily, the same cannot be said of the equally popular basket trick, and the photographs on this page furnish a simple guide to anyone wishing to perform it. It would appear to be an affair of no great ingenuity—provided always that a sufficiently agile assistant can be found! After the fakir has laid out the paraphernalia of his conjuring entertainment and exhibited it, his assistant, who is generally a girl, steps into the basket, with her hands bound. Then she gets right down into it; and the fakir spreads over it a white cloth, while muttering mysterious and monotonous charms (the Oriental's equivalent of the familiar

"patter" of our own "magicians"), by which he claims he has caused the woman to disappear. To substantiate his boast, he jumps into the basket, and then, having put the lid on it, he runs it through with his sword in all directions. Yet, when the time is ripe, the woman steps out of the basket safe and sound. The trick depends on the cleverness and nimbleness of the assistant, who, by pressing her body against the bulging walls, leaves a space in the centre of the basket into which the fakir can jump and through which he can thrust his sword.



FIG. 1. PROOF THAT A METEOR FALLING OBLIQUELY WOULD MAKE A HOLE SIMILAR TO ONE DESCENDING VERTICALLY: CRATERS MADE BY A MUD-BALL THROWN INTO A MUD-CAKE—AN EXPERIMENT BY DR. GROVE KARL GILBERT.



FIG. 2. CONTAINING DIAMONDS FROM THE SKY! BROKEN ROCKS ON THE THREE-MILE PATH AROUND THE INNER RIM OF METEOR CRATER, WHERE "MINUTE DIAMONDS HAVE BEEN FOUND IN CARBON POCKETS WITHIN THE METEORITES."



FIG. 3. INSIDE THE CUP OF METEOR CRATER, ARIZONA: A HOLLOW NOT NEARLY AS DEEP AS IT ONCE WAS, HAVING BEEN LARGELY FILLED UP BY DUST, SAND, AND ROCK CARRIED DOWN BY WIND AND RAIN IN THE COURSE OF AGES.

THE GIANT METEORS OF METEOR CRATER FROM THE GROUND AND FROM THE AIR.



FIG. 4. "A PEBBLE FOR CYCLOPS": A HUGE LIMESTONE BOULDER ON THE EASTERN EXTREMITY OF THE RIM OF METEOR CRATER—THE LARGEST OF MANY GREAT ROCKS HURLED OUT BY THE IMPACT, SOME HALF A MILE AWAY.



FIG. 5. "WHERE MOUNTAIN-CLIMBING IS INVERTED": TYPICAL ROCKS ON THE PRECIPITOUS FACE OF THE RIM OF METEOR CRATER, WITH DARK-RED STAINS IN THE WHITE SURFACE INDICATING METEORIC IRON.

Attention was drawn recently to new scientific investigations at the famous Meteor Crater, in the Arizona Desert—a huge cavity in the earth's surface about 4200 ft. across and 570 ft. deep, with a rim averaging 120 ft. above the plain. On the rim, and within a radius of four miles, have been found masses of meteoric iron, some weighing 1400 lb., of unusual composition, and containing minute diamonds. According to Professor H. L. Fairchild, of Rochester University, U.S.A., the fresh researches confirm the theory that the crater was caused (in prehistoric times) by the splashing impact of a meteorite. If it had been formed of iron, it would have been about 400 ft. in diameter and weighed 10,000,000 tons. Boring operations in search of the meteorite began in 1906, in the centre of the crater, and in 1920 were transferred to the south rim (Fig. 7), on the theory that it struck the earth obliquely. Photographs of the work appeared in our issue of July 14, 1923. Writing more recently in the "National Geographic Magazine," Mr. William D. Boutwell says: "On August 11, 1922, at 1376 ft., the drill lodged in something hard and solid. It would not budge. The working had to be abandoned. Probably the goal of eighteen years' effort was attained."

PHOTOGRAPHS IN FIGS. 1 TO 5 BY THE U.S. GEOLOGICAL SURVEY, REPRODUCED BY COURTESY OF THE "NATIONAL GEOGRAPHICAL MAGAZINE"

ARIZONA AND SIBERIA: DRILLING RIG IN THE CRATER.

334 x 39

THE CRATER TODAY—AVERAGE DEPTH 570 FEET

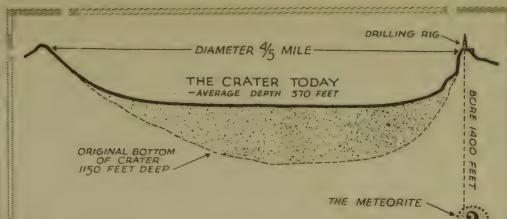


FIG. 7. THE ASHAMED REMNANT OF THE HUGE METEORITE IN THE EARTH AFTER FALLING AT AN ANGLE OF 45°. THE NORTH: A DIAGRAM OF METEOR CRATER SHOWING WHERE BORING TOOK PLACE AT THE SOUTH END OF THE RIM.



FIG. 8. THE QUEST OF THE GREAT METEORITE: AN AIR VIEW OF SOUTH CAMP, AT METEOR CRATER, WHERE THE DRILL REACHED 1400 FT. SHOWING (RIGHT BACKGROUND) A PATH DOWN THE CRATER-SIDE.

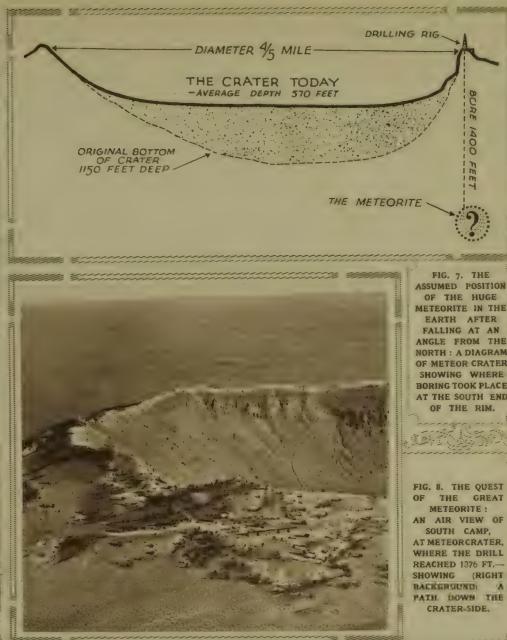


FIG. 9. A GIGANTIC HOLE IN THE EARTH'S SURFACE CAUSED BY THE SPLASHING IMPACT OF A "METEORITE" BELIEVED TO HAVE BEEN (IF COMPOSED OF IRON) ABOUT 400 FT. IN DIAMETER AND WEIGHING SOME TEN MILLION TONS. AN AIR VIEW AT 4000 FT. FROM AN AEROPLANE SHOWS THE CRATER ON ALMOST THE SAME LINE AND ANGLE AS THE METEORITE."



Professor Fairchild, however, does not think that the meteorite could have penetrated so deep. His theory is that it was of stony material mixed with nickel-iron, and that it was broken up by the impact, and scattered by explosion. Three of the above photographs, taken by a member of the United States Army Air Corps, exemplify the immense value and interest of aerial photography as an aid to scientific or archaeological research. Mr. Boutwell writes: "Lieut. John A. Macready, aviator, and Captain Albert W. Stevens, air-photographer (landed) on a dry lake bed at Winslow, near Canyon Diablo, Arizona. Early next morning the two flyers were off to see Meteor Crater (20 miles away). From the air it looked exactly like the enormously enlarged pit of a 'dud' shell. . . . The specks on the left edge (in Fig. 9) are stone blocks weighing thousands of tons." Another giant meteor fell in north-eastern Siberia on June 30, 1908, devastating hundreds of square miles, in a region fortunately remote and hardly inhabited. The results of a Russian expedition to the locality, under Leonid Kulik, are described in the Royal Meteorological Society's "Journal," and also in that of the Royal Geographical Society.

(WASHINGTON). FIGS. 6, 8, AND 9 FROM AERIAL PHOTOGRAPHS BY CAPTAIN ALBERT W. STEVENS, BY PERMISSION OF THE U.S. ARMY AIR CORPS.

REFLECTIONS ON THE YEAR 1930.

By SIGNOR GUGLIELMO FERRERO,

The distinguished Italian Philosophical Historian; Author of "The Greatness and Decline of Rome," "Ruins of the Ancient Civilisations," etc.

We continue here our monthly series of articles by Signor Ferrero, dealing with world politics as that famous modern historian sees them and interprets them. The views set forth in the series are personal and not necessarily editorial.

THE year 1930 has been one of calamity—the saddest since the war. It will go out leaving the world anxious, discouraged, doubtful about itself, hardly daring to look at what lies before it. What of to-morrow? The future appears to be bristling with difficulties on all sides; dark with menace, wrapped in storms. In my last article I drew up the long list of political turbulences which History must inscribe on her 1930 file. During 1930 the zone of disorder, which had been limited before then to Asia and Europe, has been enlarged by the addition of America. So many risings, *coups d'état*, revolutions, and civil wars breaking out one after the other in so many different countries would have put the nerves of the world to a hard test even in a time of general prosperity. But in 1930 the political turbulences follow each other like earthquake-shocks in the heart of a general economic perturbation which would require for its recovery peace, order, and security.

While they fly to arms in so many countries in order to determine who has the right to command and whose is the duty of obedience, the number of unemployed everywhere increases. The number is about a million more than it was a year ago in England; it has doubled, and sometimes more than doubled, in Germany, Italy, Belgium, Holland, in Czechoslovakia, in Poland, in the United States, and in Australia. It seems that in Canada the unemployed number about 25 per cent. of the syndicates' effectives. As unemployment increases, agriculture and industry are ruined by the lowering of prices; world commerce slows down; the railways and steam-ships are out of work; professional profits diminish at the same time as the income of stockholders; the Stock Exchanges are periodically devastated by violent falls in prices, real low tides which carry off the fortunes of the richer classes piece by piece. And now they begin to announce to us deficits in the State Budgets; another Black List which is destined to be a long one!

All eyes are turned towards New York, that barometer of universal prosperity. And the New York Stock Exchange announces to us, after each crash, that the American market has definitely recovered, that industrial activity will rise up again with its former vigour, and that the recovery of America will carry with it a universal recovery: the United States dominate such a large number of the mineral, agricultural, and industrial productions of our time! But, up till now, things have only gone from bad to worse. Let us take last August, and compare it with the August of 1929. While the number of failures has increased by 46 per cent., the production of foundries has decreased 33 per cent., that of steel 35 per cent., and the consumption of cotton by 37 per cent., and the amount of salaries by 28 per cent.! The evil continues to grow in America, as everywhere else. We ought not to be too much surprised at this, if we reflect that, for the first time in history, the economic crisis is doubled by the political crisis, and that both are world-wide. If we were living in prosperous times, all these revolutions which succeed each other in Europe, Asia, and America would be rapidly circumscribed and stifled by the universal prosperity.

Men find it much easier to agree on the right to command and the duty of obedience when they can earn money, augment their wants, multiply their pleasures, and deduce the perfection of the universe from the prosperity of their own particular affairs. If, as was the case on other occasions, when agriculture, industry, and commerce were ill, the States were healthy and solid, in agreement with their peoples, capable of governing and of maintaining order and of guaranteeing the future up to a certain point, it would be much easier to correct the

lack of balance between production and consumption which torments us. Coupled together as they are, the two crises mutually aggravate each other; the malady of the great organs of production, augmented by the feebleness of the States, increases the dangers and the sufferings of the economic perturbations. But what is, perhaps, even more serious is the fact that the coupling together of the two crises is not accidental. The worldwide economic crisis and the political instability from which so many States are suffering are the outcome of two different historical movements; the result of one event which has nearly riveted the one to the other by making a unique torment for the universe—the World War. For this reason it is to be feared that it will not be easy to detach them, and that they must be solved together: a complicated and difficult task.

For how many generations to come must the sons be condemned to expiate the sin of their fathers? We should like to forget it, relegate it to the archives of history, and no longer think about it. That is an

hate or menace each other, are increasingly and without their knowledge bound together (despite all frontiers and oceans) by an invisible solidarity. By a mysterious contradiction, the surface is divided into fragments, corresponding with an underground unity. The unity of the world—even if it does not exist in men's hearts, it exists in men's misfortunes: we must be blind not to see this. That contradiction is the deep-seated cause of all the perturbations from which our time is suffering. Is there unity in suffering because there is no unity of spirit? That is the problem which all these perturbations place before us, the problem which our time ought to have the courage to solve.

From the French Revolution until the World War, Europe and America and Asia, at least in part, have worked at solving their special problems, the greater number of which had a national character. During the nineteenth century, wars and revolutions had local causes, and their aims and results were circumscribed. Even the Revolution of 1848, which seemed at the beginning

to have universal extent, after a few months grouped itself, as it were, round a certain number of international problems, of which the Italian and the German were the most important. The political, economic, and national interests of France, Austria, Italy, and Germany dominate and actuate the history of Europe from 1848 to 1870 with their conflicts. In the same way, the interests of the great European Powers, which sometimes converged and sometimes diverged, imposed themselves upon and regulated the policy of armed peace which came to a climax with the World War.

The history of the nineteenth century was, then, more or less throughout the world, but especially in Europe, a series of struggles between States and Peoples, provoked by the special interests of those States and those Peoples. What was the outcome of all those struggles throughout the World War? We can no longer be doubtful on this point: they resulted in a certain number of universal problems, of which the most important seemed to be the problem of peace and war, the problem of over-production and of over-population, the problem of liberty. That transformation of so many particular interests of national groups into a small number of universal problems is, perhaps, the greatest change which the World War has made in the history of the world.

Why have they sought at Geneva during the last ten

years a means of limiting armaments? They have not yet found it. Up till now there is no sign indicating that it will be found shortly. But the discussion continues: the efforts to arrive at a solution are renewed, despite the checks. Nothing proves more thoroughly that peace and war have become a universal problem whose solution is beyond the special action of isolated States or those which are grouped in Alliances. Despite the natural tendency of all the States to assert their total autonomy, especially in questions which touch prestige or force, for ten years past the most powerful peoples of the earth recognise, by their presence at Geneva and their participation in the work of the Commissions for disarmament, that the armament of each one of them is a question of general interest. They could do nothing else after the World War, without committing suicide.

It is the same with the economic crisis which is tormenting the whole world. We find ourselves faced with two evils which ought to exclude each other: over-population and over-production. Over-population should be born from the insufficiency of production, overflowed by the too-rapid multiplication of the human race. That is how Malthus defined it. It ought to provoke starvation; the growing dearth of products necessary for food and clothes. To-day corn is rotting in silos, wine is accumulating in cellars, bags of coffee are heaped up in the docks of Santos, the sheep-farmers in Australia and Argentina do not know to whom they can sell their wool,

[Continued on page 1140.]



THE "EMPEROR OF SCOTLAND" ABLAZE IN BLYTH HARBOUR: THE WELL-KNOWN C.P.R. ATLANTIC LINER, WHICH WAS THE GERMAN "KAISERIN AUGUSTE VICTORIA," MUCH DAMAGED BY FIRE ON THE EVE OF BEING BROKEN UP.

A fire which caused great damage broke out in the early morning of December 10 on the liner "Empress of Scotland," in Blyth Harbour, Northumberland. The ship was a vessel of 25,000 tons, built at Stettin in 1905, and she was handed over to the Allies after the Armistice. In 1921 she was acquired by the Canadian Pacific Company, and was then their largest vessel on the North Atlantic service. She was sold recently for breaking up, in view of the construction, at Clydebank, of the new "Empress of Britain."

impossible dream: the balance of the whole world, its fortunes, its powers, and its ideas, are broken: Europe, Asia, America, Africa, Australia are suffering, have lost faith in the present, and are anxiously interrogating the future because one half of Europe flung itself upon the other half sixteen years ago. But, if that war of monstrous proportions had many causes, there was one cause which dominated and commanded all the others: that was the situation created after 1871 between France and Germany by the Treaty of Frankfort. The whole universe is suffering to-day because victorious Germany annexed Alsace-Lorraine in 1871. The territorial mutilation, which is almost imperceptible if one looks at the map of Europe, has been transformed, in the course of sixty years, into a world wound which has been bleeding for sixteen years and will continue to bleed for a very long time.

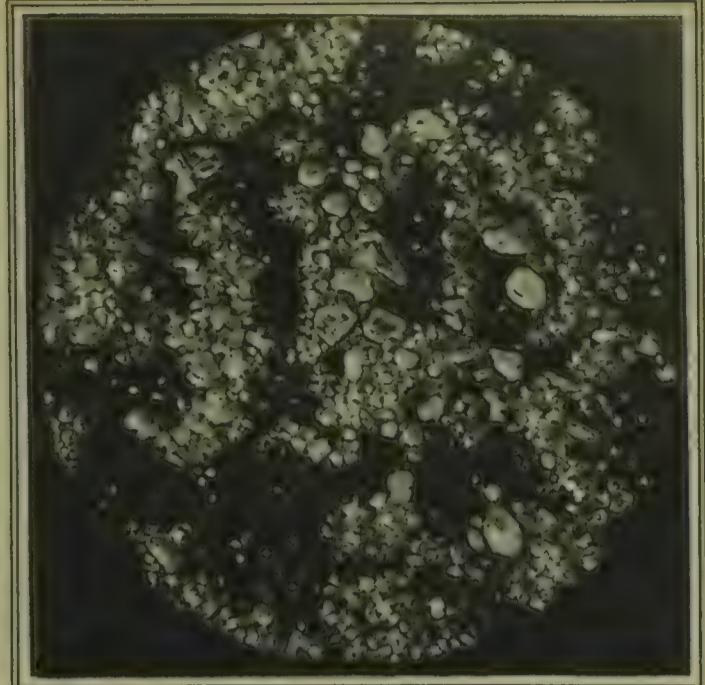
Here is an excellent subject for reflection on the part of those who wish to devote any leisure they may have at the end of the year to a philosophical meditation on the events of 1930 and their significance, and on the lessons which they may draw from them for the future. Political frontiers, religions, national passions, economic interests, the confusion of tongues at the foot of the Tower of Babel, literature and philosophy, are subdividing humanity more and more in all the continents. But all these little groups which, by increasing the multiplication of literary languages more and more, prevent the peoples from understanding each other even when they do not

TOPICAL OCCASIONS AND PERSONALITIES: PEOPLE AND EVENTS OF THE WEEK.



A HISTORIC CRAFT TO BE PLACED AMONG THE NATION'S MARITIME TREASURES: THE ROYAL BARGE BUILT FOR KING WILLIAM III. AND QUEEN MARY IN 1689.

The royal barge, which has been used by successive Sovereigns for 241 years, is now to be placed in the new National Maritime Museum at Greenwich. It was built (as a brass plate records) in 1689, for King William III. and Queen Mary. King George has used it on several occasions, such as the Thames Pageant of 1918. In Queen Victoria's time it was a tender to the great barge of state now in the Victoria and Albert Museum.

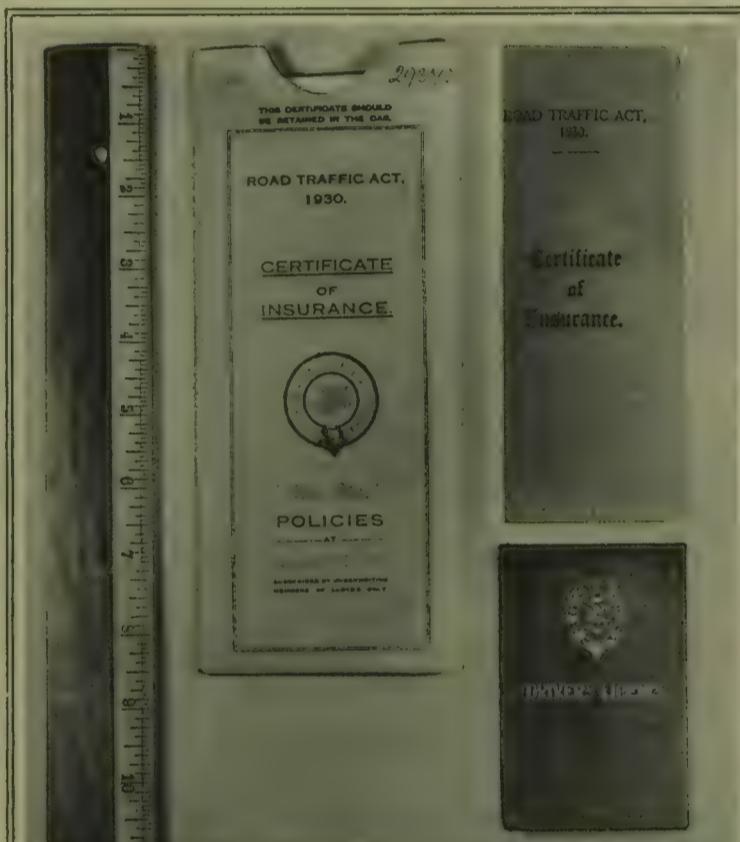


A RAIN OF "MUD" ON PARIS—ASCRIBED TO WIND-BLOWN SAHARA SAND: PARTICLES (MUCH ENLARGED) UNDER THE MICROSCOPE. On November 28 last, Paris (also Nice and Toulouse), experienced a copious shower of "mud." Explaining the phenomenon, M. Lucien Rudaux says: "In certain meteorological conditions, rising currents carry up dust from the soil into the upper air, where it may remain long in suspension, and fall far away. Sahara sand is often borne by winds into mid-Atlantic, or Southern Europe. Probably this was the source of the 'mud' that reached Paris." [Drawn by Lucien Kudaux.]



A MONSTER PIKE FROM AN ENGLISH RIVER: A 32½-LB. FISH AND ITS CAPTOR—MR. K. AUSTER.

Mr. Kingsley Auster, of Birmingham, is here seen with the huge pike which he recently caught in Barn Green Reservoir, near Redditch, Worcestershire. Its weight was 32½ lb., and it is described as being the largest of its kind that has been taken in this country for twelve years.



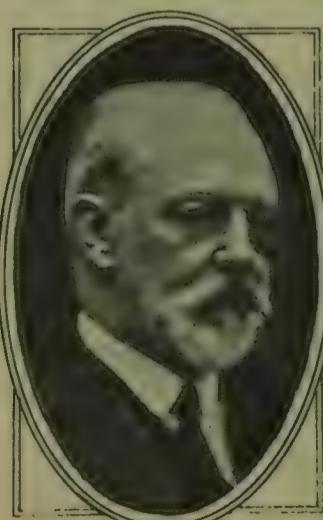
PAPERS FOR MOTORISTS TO CARRY UNDER THE NEW ROAD TRAFFIC ACT: BULKY CERTIFICATES COMPARED WITH A DRIVING LICENSE.

New regulations for the issue of driving licenses, under the Road Traffic Act, came into force at the beginning of this month. In future, applicants for licenses must fill in a form containing a new section, requiring the applicant to declare his physical fitness to drive. No one under twenty-one may now drive a heavy motor-vehicle, and no one under sixteen a motor-cycle, except those who did so for the last six months of 1929. The Ministry of Transport has issued a Draft Highway Code.



A FAMOUS WORK OF FRENCH SCULPTURE SOLD IN NEW YORK: HOUDON'S MARBLE BUST OF THE COMTESSE DE SABRAN.

This famous bust of the Comtesse de Sabran, by Jean Antoine Houdon, the celebrated French sculptor, was one of the chief items in the sale of the Béraudière Collection, held in New York on December 13, at the American Art Association Anderson Galleries. The bust was formerly in the possession of the Grand Duchess Anastasia of Russia. It dates from about 1785.



M. THÉODORE STEEG.
The new French Premier, Head of the sixth Government formed in France within the last two years. Also Minister of the Colonies. Has had a long administrative career in Algeria and Morocco.



MR. SIDNEY SMITH.
New Keeper of Egyptian and Assyrian Antiquities, British Museum. Formerly Assistant Keeper; and Director, Baghdad Museum. An Authority on cuneiform texts and history of Assyria. Aged forty-one.



CAPTAIN E. J. A. BURKE.
Distinguished war-time R.A.F. pilot lately found dead in the Rocky Mountains, after a forced landing, with his two exhausted companions (Emil Kading and Robert Martin) watching over his body.

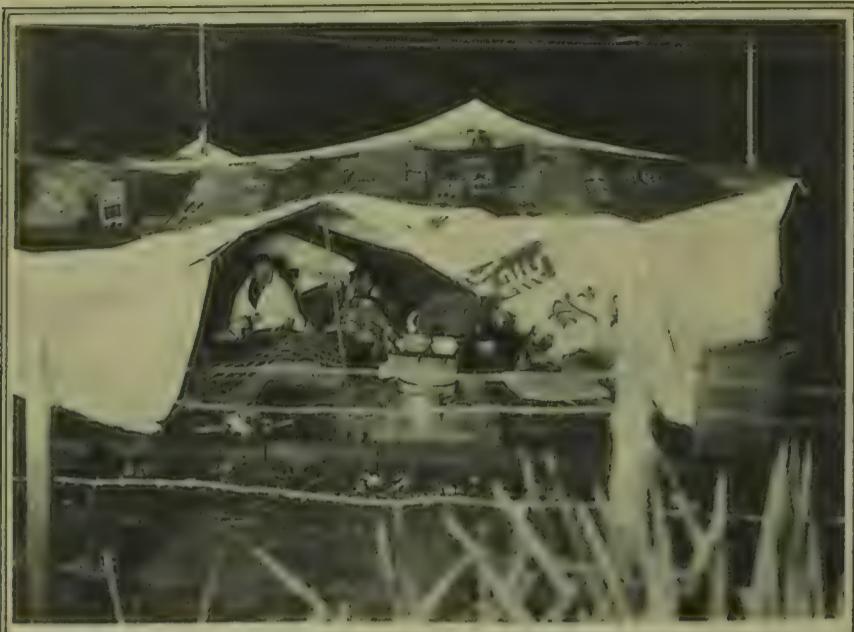


SIR FRANCIS GRANT OGILVIE.
Died December 14, aged seventy-two. Formerly Director, National Science Museum, and Chairman of the Geological Survey Board. During the war, Assistant Controller of Chemical Warfare Department.



SIR DONALD CAMERON.
New Governor of Nigeria. Has been Governor of Tanganyika Territory since 1924. In British Guiana Civil Service, 1890 to 1901. Later served in Newfoundland and Mauritius. Transferred to South Nigeria, 1908.

THE CAMERA AS RECORDER: NEWS BY PHOTOGRAPHY.



AFTER THE DISASTROUS EARTHQUAKE ON THE IZU PENINSULA, JAPAN, WHICH RESULTED IN THE DEATH OF 250 PEOPLE AND IN SERIOUS INJURIES TO AS MANY VICTIMS HOUSED IN A TEMPORARY SHELTER.

Some 250 people were killed and as many seriously injured in an earthquake which shook the Izu peninsula (about seventy miles from Tokyo), in Japan. Though they cannot be compared with those of the terrible disaster of 1923, the results of the recent earthquake were particularly serious.

(Continued on right.)



A TYPICAL SCENE IN THE TRAGIC JAPANESE EARTHQUAKE-AREA: A RESCUE PARTY CLEARING AWAY THE WRECKAGE OF A FALLEN HOUSE.

from the locality in which it took place, the neighbourhood of the Izu peninsula being one of the popular seaside resorts. The estimated damage in the Kanagawa prefecture alone amounts to some £300,000; while an estimate of that of the Shizuoka district, which suffered most heavily, is more difficult to form. Troops were rushed in to keep order in the stricken districts; while aeroplanes were also made use of for purposes of patrolling and assistance.



THE SERIOUS UNREST IN SPAIN: AN OVERTURNED TRAM-CAR, IN VALENCIA, GUARDED BY MOUNTED POLICE WHO ARE CAUTIOUSLY FACING IN TWO DIRECTIONS.



THE MILITARY OUTBREAK IN NORTHERN SPAIN: THE GARRISON TOWN OF JACA, WHENCE

THE REBELS AND MUTINEERS MARCHED OUT "IN THE NAME OF THE REPUBLIC."

The rebellion which began at Jaca, a garrison town in the province of Huesca, near the French frontier, collapsed on December 13. The story of the outbreak, which can be roughly given as follows, starts with the arrival of a number of civilians at Jaca in taxi-cabs from Saragossa. The garrison at Jaca mutinied in sympathy with these agitators. Marching south towards Huesca in company with several motor-cars on which machine-guns were mounted, the rebels were met by a column of all arms prudently despatched by the Government. The rebel column was dispersed with some loss, and two rebel officers were executed by shooting. There was at the same time an attempt at a general strike in Saragossa, which appears to have been a failure. There were also somewhat serious outbreaks of rowdyism in Valencia.



AT THE COMMEMORATION OF HER FATHER, INITIATOR OF THE ART OF CINEMATOGRAPHY: MISS LE PRINCE AT LEEDS.

On December 12 took place the ceremony of unveiling a bronze plaque to the memory of Louis Aimé Augustin le Prince, at Leeds, on the site of the workshop where he made the first practical one-lens animated picture camera. Miss le Prince is seen above examining an early form of animated film, after the unveiling ceremony.

A GREAT FIND AT POMPEII: A PATRICIAN'S TREASURE- CHEST DUG UP.

PHOTOGRAPH BY COURTESY OF PROFESSOR AMADEO MAJURI.



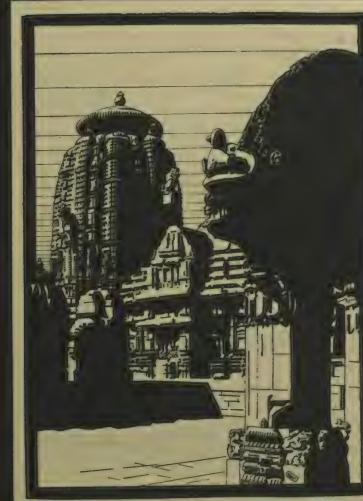
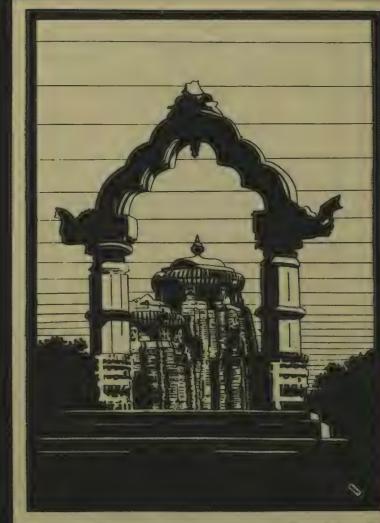
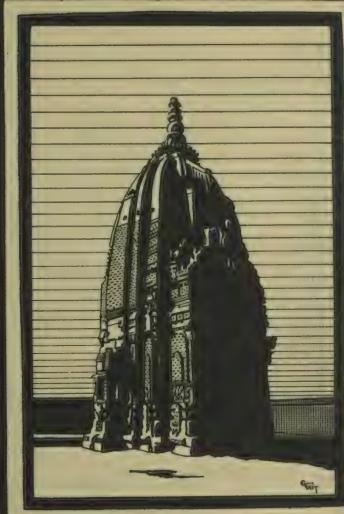
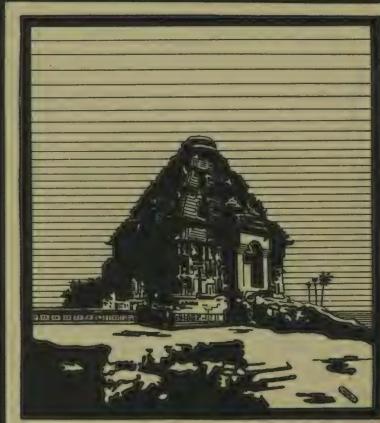
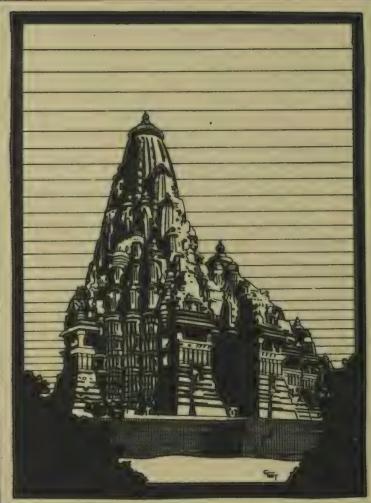
THE HOUSE THAT HAS YIELDED A ROMAN STRONG-BOX FULL OF PLATE AND JEWELLERY: "NO. 4" IN THE STREET OF ABUNDANCE, POMPEII—THE PERISTYLE.

Professor Majuri, Director of the National Museum of Naples and Superintendent of Campanian Archaeology, recently made a discovery of the first historical importance in the course of his excavations in the "Street of Abundance" at Pompeii. The chestful of plate and jewellery which he has dug up in the house known as "No. 4" is without an equal in any museum in Italy, and can be ranked with the 102 silver cups and vases found in Boscoreale, on the road to Vesuvius, in 1894, which, except for a few specimens retained by Baron Rothschild for his private collection, are now in the Louvre. A recent account of Professor Majuri's "treasure trove" mentions thirteen gold and sixteen silver coins of

Imperial and Republican Rome; two handsome gold bracelets; two simple but massive gold necklaces; two odd jewelled earrings; a gold toga pin; thirteen rings of various sizes; and the household plate, which includes a complete silver service for four persons, consisting of cups, goblets, plates, and spoons. Professor Majuri himself describes the strong-box in which the pieces were found as of wood, with iron bands. Discussing the plate, which includes about 115 pieces of silver (some of it gilt), he tells that some pieces were found wrapped in linen. The goblets are embossed to represent mythological and rural scenes. The discoveries will be exhibited in the National Museum, Naples.

LIGHT AND SHADE OF INDIAN ARCHITECTURE: SHRINES OF A CHANGING EMPIRE PORTRAYED IN "WOODCUT" STYLE.

FROM THE ORIGINAL DRAWINGS, IN "WOODCUT" STYLE, BY CAPTAIN GERALD T. TATE.



1. THE KANDARYA MAHADEO TEMPLE AT KHAJRAHO: ONE OF THIRTY DATING FROM THE TENTH AND ELEVENTH CENTURIES.

2. THE SUN PAGODA AT KONARAK: A THIRTEENTH-CENTURY TEMPLE, DESCRIBED AS "THE MOST RICHLY ORNAMENTAL IN THE WORLD."

5. THE "TEMPLE BY THE SEA" AT MAHABALIPURAM ("THE SEVEN PAGODAS") ONCE ASSOCIATED WITH THE DEMON MAHABALI.

6. THE LINGARAJ AT BHUBANESWAR: A LOCALITY WHERE 500 RUINED SHRINES SURROUND A SACRED LAKE.

3. THE TEMPLE OF SIVA AT BADAMI: ONE OF SEVERAL AT THE FORMER CAPITAL OF THE CHALUKYAS.

4. THE SHRINE OF VISHNU AT BARWA-SAGAR: A CURIOUS DOME-LIKE STRUCTURE OF CONSIDERABLE ANTIQUITY.

7. THE GANESHA RATH AT MAHABALIPURAM: A MONOLITHIC TEMPLE OF THE PALLAVA PERIOD (ABOUT THE EIGHTH CENTURY).

8. THE TEMPLE OF MUKTESWARA AT BHUBANESWAR: A REMARKABLE BUILDING IN THE "GROVE OF THE PERFECT BEINGS."

These highly effective drawings, done in the manner of woodcuts, show typical examples of India's wonderful religious architecture, specially interesting at a time when that Empire looms so large on the political horizon. (1) The building shown in the first drawing is one of a group of thirty magnificent temples at Khajraho, (Chhattarpur State, Central India), all but three built between 950 and 1050 A.D. The Kandarya Mahadeo is a Sivali shrine containing over 800 statues, and eight sculptured elephants. (2) The Sun Temple at Konarak (Puri district of Orissa) dates from the thirteenth century, and is described as being, for its size, "the most richly ornamental building—externally, at least—in the whole world." The sculptured porch is 140 ft. high. (3) Badami is in the Kaladji district of Bombay. (4) Barwa-Sagar is 14 miles from Jhansi. In Murray's "Handbook for India, Burma, and Ceylon" we read: (5) and (7) "The popular name of the

Seven Pagodas is Mahabalipuram, which was believed to connect the town with the demon Mahabali, overpowered by the god Vishnu, but this derivation is now given up. The monoliths known as *Rathas* (including the Ganesha Temple) may be assigned to the Pallava Kings. It is probable that King Rajasimha (eighth century) built the smaller of the two shrines which go by the name of the Shore Temple." (6) and (8) "The first mention of Bhubaneswar (in Bengal) dates from 474-526 A.D. 7000 shrines once encircled the sacred lake; now but 500 remain. 'The Great Temple,' says Ferguson, 'is perhaps the finest example of a purely Hindu temple in India.' . . . (Near) the once magnificent Temple of Raj Rani is a grove of mango-trees, called *Siddharanya*, 'Grove of the perfect beings.' Here many temples were built, of which more than 20 remain entire. Muktesvara is the handsomest, though the smallest."

THE "MAGIC CARPET" OF AVIATION: NEW ASPECTS OF

PHOTOGRAPHS Nos. 1 and 4, ROYAL AIR FORCE OFFICIAL (CROWN COPYRIGHT RESERVED); No. 2 BY THE



1. REPUTED THE WORLD'S OLDEST CITY CONTINUOUSLY INHABITED: ERLIL (BUILT ON THE MOUNDED RUINS OF ITS PREDECESSORS), IN ASIATIC TURKEY—THE ANCIENT ARBELA, ASSOCIATED WITH ALEXANDER'S VICTORY OVER DARIUS AT GAUGAMELA IN 331 B.C.



3. A WONDER BUILDING OF THE FAR EAST, ONCE DIFFICULT OF APPROACH THROUGH ITS ENCIRCLING FORESTS, NOW RENDERED EASILY ACCESSIBLE BY AIR: AN AERIAL VIEW OF THE TEMPLES OF ANGKOR-VAT, IN CAMBODIA, SEEN FROM THE WEST.

Aviation adds a wonderful zest to travel, by enabling the air-tourist to enjoy new aspects of historic cities and buildings. We give above four particularly interesting examples. Erbil, or Arbela (No. 1), seventy miles east of Mosul, is reputed the oldest continuously inhabited city in the world. The upper walled town stands on a mound, 75 ft. high, formed by ruins of earlier towns. Arbela (its ancient name) was the Assyrian headquarters of Darius, King of Persia, before his defeat by Alexander, in 331 B.C., at Gaugamela. No. 2 shows the magnificent ruins of Roman temples at Baalbek, in Syria. The chief temple was

WORLD-FAMOUS PLACES VISIBLE TO THE AIR-TOURIST.

AERIAL PHOTOGRAPHY SERVICE OF THE FRENCH ARMY OF THE LEVANT; NO. 3 BY COMPAGNIE AÉRIENNE FRANÇAISE.



2. AN AIR-PASSenger'S VIEW OF THE MIGHTIEST MONUMENT OF IMPERIAL ROMAN ARCHITECTURE IN THE EAST: BAALBEK—THE ACROPOLIS, WITH THE TEMPLES OF JUPITER AND BACCHUS, CONTAINING THE LARGEST STONES EVER USED IN BUILDING.



4. ONE OF MALTA'S FAMOUS PREHISTORIC MONUMENTS AS THE AIR-TOURIST SEES IT: THE GROUP OF MEgalithic RUINS AT MNAIDRA, NEAR VALLETTA, WHERE "CARTLOADS OF THE BEST NEOLITHIC POTTERY" WERE FOUND.

built by Antoninus Pius. Baalbek (ancient Heliopolis) was sacked by Moslems in 748, and again in 1400. During the Great War, Baalbek was occupied by British forces, on October 11, 1918. Of No. 3 a French writer says: "The magic carpet of the Arabian Nights has almost become a daily reality. A journey to the ruins of Angkor was formerly long and arduous. By the tourist air-service from Saigon it now takes 3½ hours."—The megalithic ruins of Malta, including Mnajdra (No. 4), are described by Sir T. Zammit in the March number of "Antiquity." "Cartloads of the best Neolithic pottery," he writes, "were found there."



A TYPICAL SCENE FROM "CAIN": HIS DUSKY MATE COMES TO SEEK THE SHIP'S STOKER "ROBINSON CRUSOE" IN THEIR PRIMITIVE DWELLING; WITH THE TWO LITTLE LEMURS THAT WERE HIS FIRST COMPANIONS.

THE "ROBINSON CRUSOE" LIFE RELIVED: "CAIN."

A FILM OF THE STAGES OF PRIMITIVE CIVILISATION
MADE ON THE TROPICAL ISLAND NOSSI BÉ, OFF MADAGASCAR.



THE PRIMITIVE LIFE IN A NEW JUNGLE PARADISE: THE CASTAWAY'S WIFE, ZOUZOUR, AT WORK IN HER KITCHEN.



MODERN MAN LEARNING AS PRIMITIVE MAN LEARNT: THE NEW "ROBINSON CRUSOE" WITH A FISHING-NET MADE BY HIMSELF.



THE RACE OF CAIN, THE VOLUNTARY OUTCAST FROM CIVILISATION: ZOUZOUR AND HER BABY.



THE REBEL FROM CIVILISATION CAST AWAY ON AN UNINHABITED ISLAND: THE FORMER STOKER MAKING A BOW IN EARLY-MAN FASHION.



CAIN'S WIFE AND THE DUSKY DAUGHTERS OF NATURE WHO VISIT THE LONELY CASTAWAY'S ISLAND: ZOUZOUR AND HER COMPANIONS.



A GROTESQUE AND HORRIBLE APPARITION ON THE ISLAND: A NATIVE IN FULL PANOPLY, INCLUDING SPEAR, BLUDGEON, AND "SPECTACLED" MASK.

"Cain" is the film (with sound and talk) made by M. Léon Poirier (whose "La Croisière Noire" our readers will no doubt remember) largely on the tropical island of Nossi Bé. M. Poirier believes in freeing the art of the cinematograph from the trammels of the studio, and, in this story of a ship's stoker who robs a first-class passenger and escapes from his life of bondage on the steamer to an uninhabited island, he has sought both his actresses and his backgrounds in the Tropics. The escaped stoker on his island passes successively through each of the stages of primitive civilisation—finds a way to make fire; forges himself arms; learns to hunt and fish, and so on. But, despite all the freedom of his existence, the solitude oppresses him, and he is on the point of quitting the island when he encounters a party of natives. The "Robinson Crusoe" of the film defeats the black men in battle, and chooses himself a wife from among the women. Thus for a time the exile finds happiness in the bosom of his family. But

another trial is in store for him: in grief at the death of his son, he is seized with remorse for his original crime and the desire to make reparation to the social order which he has wronged. He signals a passing steamer, and goes aboard to restore what he stole and begin again on a laborious but honourable existence. He is to go down to the stokehold again, when he hears the ship's loud-speaker giving the latest news of the civilised world. From every side, it records unemployment, epidemics, catastrophes, misery. His resolution fails him, and, diving from the steamer's deck, he swims back to his island—and Zouzour.

GOVERNORS OF SOVIET RUSSIA: RULERS OF THE UNION IN SESSION.

FROM THE PHOTOGRAPH IN THE EXHIBITION OF PHOTOGRAPHS OF MODERN RUSSIA AT THE CAMERA CLUB, JOHN STREET, ADELPHI.



"SOVIET EXECUTIVE (PARLIAMENT) IN THE KREMLIN": REPRESENTATIVES OF THE U.S.S.R.

This very interesting photograph is one of the many to be seen at the Exhibition of Photographs of Modern Russia which is in being at the Camera Club until January 3. By way of describing it, we quote "Whitaker": "The Union is governed by the Congress of Soviets of the Union, and during the intervals of sessions the supreme authority is vested in the Central Executive Committee of

the Union, which consists of the Council of the Union and the Council of Nationalities. . . . The Soviet Government, although composed of representatives indirectly elected by the masses, cannot be called representative, as no provision is made for 'the opposition' to the executive power." The Council of the Union, it may be added, has three hundred and seventy-one members.

A SEASONABLE LINK WITH THE "GOOD OLD TIMES"!

BIZARRE CHIMNEY-STACKS OF THE YULE-LOG AGE.



A MAGNIFICENT STACK OF SIX OCTAGONAL SHAFTS JOINED AT THE CAPS—AT THORINGTON HALL, STOKE-BY-NAYLAND, SUFFOLK: ORNAMENTAL BRICKWORK PECULIAR TO TUDOR ENGLAND.



CHIMNEYS ON THE INNER GATEHOUSE AT LITTLE LEEZ PRIORY, ESSEX—PROBABLY PUT UP IN 1536 BY LORD RICH.



A CHIMNEY-STACK AT WINGFIELD CASTLE, SUFFOLK: THREE VARIATIONS ON A BRICKWORK THEME—FROM A DISTRICT FAMOUS FOR ITS BRICKWORK.



A PAIR OF TUDOR CHIMNEY-SHAFTS OF PURPOSE-MOULDED BRICK: A RICH "DIAPER" EFFECT OBTAINED BY TUDOR ARCHITECTS AT UFFORD, SUFFOLK.



ON THE SO-CALLED "ABBOTS' TOWER" AT ST. OSYTH PRIORY, ESSEX: A DOUBLE-SHAFTED STONE CHIMNEY-STACK BUILT ABOUT 1550.



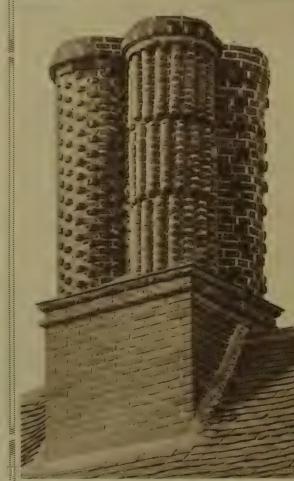
STONE CHIMNEY-SHAFTS OF ABOUT 1550, AT ST. OSYTH, ESSEX: A RARE OCCURRENCE OF STONE-WORK CHIMNEYS IN A BRICK-MAKING DISTRICT.



A PAIR OF CHIMNEYS OF PURPOSE-MOULDED BRICK, AT MOOT HALL, ALDERBURNING, SUFFOLK: RELICS OF TUDOR DAYS WHICH HAVE UNDERGONE RESTORATION.



A BRICK CHIMNEY BUILT IN A SPIRAL ZIGZAG: AN ARCHITECTURAL CURIOSITY OF THE LATE RENAISSANCE PERIOD, FROM FRAMLINGHAM CASTLE.



A CASE OF CONCIOUS ODDITY IN TUDOR CHIMNEY-DESIGN: A GROUP OF FOUR DIFFERENTIATED SHAFTS FROM SPARROWS FARM, TERLING, ESSEX.



A FORM OF ORNAMENTATION PRACTICALLY CONFINED TO TUDOR ENGLAND, AND PARTICULARLY TO BE OBSERVED AT HAMPTON COURT: CHIMNEY-SHAFTS OF MOULDED BRICK AT MONKS HALL, STYLEDHAM, SUFFOLK.



TUDOR BRICK CHIMNEY-SHAFTS AT BROCKFORD STREET, NEAR THWAITE, SUFFOLK: EXAMPLES IN PURPOSE-MOULDED BRICK, GIVING FLEUR-DE-LYS AND SALTIRE PATTERNS—PROBABLY WITH NEW CAPS ADDED.

Tudor England, the period that knew Henry VIII, as a rollicking royal youngster, and was the background for Falstaff's potations, may well be taken as representative of the "Good Old Times." It is some five hundred years since first the smoke of Yule logs was wafted up through the bizarre forms of those chimney-stacks, devised by architects under the Tudor Sovereigns, which are illustrated here; yet, even as the long-familiar spirit of gaiety returns for each festive Christmas season, so many of the beautiful chimneys of days long gone still stand for us to admire as among the most characteristic ornaments of the countryside. In connection with our pictures, we may note that spiral ornamentation and decorative panels characterize early Tudor chimney-shafts. No satisfactory theory has yet been evolved to account for this curious development, which is practically confined to English brickwork of the sixteenth century. There was little in native English building-tradition which was likely to have given rise to chimney-ornamentation of this type. Also, although Renaissance influence undoubtedly had something to do with its evolution, its origin is not easy to understand, and has never been accounted for satisfactorily. Some of the best examples occur at Rye House, Herts; Hampton Court Palace; Astor Bury, Stevenage (c. 1545); Thornbury Castle, Gloucestershire (c. 1514); and

Compton Wynyates Manor House. Eastern England, being a brick rather than a stone, district, has many fine examples of chimney-shafts carrying spiral and other elaborate patterns. Suffolk examples include those at Stutton Hall (c. 1520), Helmingham Hall (c. 1512), Gifford Hall, Stoke-by-Nayland, and Hengrave Hall. During the fifteenth and early sixteenth centuries, chimneys were commonly octangular in section. At first each shaft stood separately, but at a later date they were clustered together. The custom of building chimney-shafts in stacks seems to have been encouraged by the general use of brick for chimney-construction. Usually the bricks were purpose-moulded, although sometimes cut bricks were used. Most of the patterns consist of variations of the spiral motif. Occasionally, as at Framlingham, the shaft is square in plan and built so as to twist through half a circle. There is a similar one at the Old Manor House, Buckingham, and another at Rye House. These are extreme cases. More often the spiral patterns are carried out by means of ridges or grooves wrought in the cylindrical shaft. A variation from the spiral pattern is the "hollowed honeycomb," a decorative form which utilizes the play of light and shade to great effect. One of the shafts of the group of four at Wingfield Castle is a good example, and should be compared with one at Clifton, Clare.

THE WORLD OF SCIENCE.

THE BAN ON THE CHRISTMAS TURKEY!

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

AS the season of Christmas draws near, so surely does one hear wailings and prophecies of the evil that will come of Christmas feasting; at least, as we ordinary folk understand it. We turn our thoughts in delicious anticipation to roast turkey and sausages and other luscious meats, as well as to "wine that maketh glad the heart of man." The "Prohibitionist" has shown the world the awful

molars, or "cheek teeth," of the upper and lower jaws (Fig. 4) cut through bones, or slice through large masses of meat, which, once detached, are swallowed without more ado.

But even when large carcasses have to be demolished, these great cheek teeth are by no means always to be found. In the Polar bear, which is most emphatically a flesh-eater, since there is no vegetation in the icy wastes which are his haunts, these teeth have flat crowns. They may, indeed, be likened to human molars, save that they are twice as long. The seals, again, are flesh-eaters; but in them the molars have degenerated till, in some species, they are reduced to mere pegs. The eagles, falcons, and their kind are flesh-eaters, and they are toothless; and the same is true of the heron tribe.

In this connection, it is important to remember that there are some flesh-eaters possessing a formidable armature of teeth, though these play no part whatever in breaking up the food. Such, for example, are the pike and the angler-fish. Herein the needle-pointed teeth are set on an elastic base, which forms a hinge, so that the victim to be swallowed pushes the teeth backwards on his way to that bourne from which no traveller returns. An eel, for example, not liking the close and stuffy quarters in which he presently finds himself, may turn round and try to wriggle out again! But the road to freedom is then barred with spikes, for the teeth which slid so comfortably backwards to pass him in, now, like so many bayonets, bar his way and make escape impossible. Most certainly they do not function as "carnivorous teeth." Even the few large, rigidly fixed teeth, set at intervals along the jaw, serve only to seize the victim and hold it until its struggles subside, when the process of swallowing can begin.

The tearful, scaly crocodile and the flesh-eating dolphins alike have a formidable array of teeth. But these form a continuous series of sharp-pointed, conical pegs. They are for seizing, not chewing; their victims are swallowed whole. The great bottle-nosed whale (*Hyperoodon*), on the other hand, is a most voracious carnivore, and has no teeth at all!

And there is another side to the picture. Horses and cattle are, we always imagine, exclusively vegetarian animals. Yet they will, either of their own free will or by training, eat meat. In the Persian Gulf, for example, locusts and fish are regarded as legitimate food for horses and cattle. In Tibet, pig's blood and liver are added to this surprising diet! During the great lemming migrations, these animals are eaten by reindeer. Again, along the coast of North Scotland, where fodder is unobtainable during the winter months, the cows are fed on fish!

That a meat diet is conducive to good morals is shown by the cuckoos. Our little hooligan, fed upon a pretence of a meat diet—flies and caterpillars—murders his bed-fellows, his foster-brothers and sisters, in order that he may get enough to satisfy his insatiable hunger. But his cousin, the great spotted cuckoo, is reared in the nurseries of crows, where the diet is more sustaining, consisting of mice and rats, young birds, eggs, frogs, and other delicacies. As a consequence, he displays no homicidal traits. It must be admitted, however, that some flesh-eaters, and especially fish-eaters, have enormous appetites. For sheer greed, the little stickleback of our early angling days would be hard to beat. It is recorded of one, kept in an aquarium, that he ate no less than 74 dace, each a quarter of an inch long, within the space of

five hours; and two days later he swallowed 62. A pygmy of two inches long, who will swallow the equivalent of a fish 18 inches long in five hours, must be regarded as an accomplished gourmand! The feat seems incredible, but I am told it is well authenticated.

Some deep-sea fish, as, for example, *Chiasmodus* (Fig. 1), find a good square meal a rare event. When the chance comes, the hungry one may be faced with the task of swallowing a fish twice its own length, distending the stomach, as a consequence, to most unsightly proportions. *Chiasmodus* is a carnivore right enough, but its teeth are hardly of the "carnivorous" type. After what has been said, there is clearly no case for the protagonist of the "no flesh" diet. We can set our teeth into the Christmas turkey with all our old-time zest.

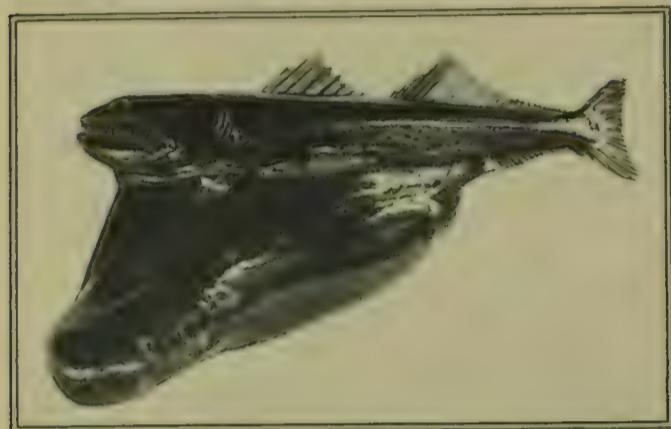


FIG. 1. A FISH DISTENDED AFTER HAVING SWALLOWED ITS VICTIM: *CHIASMODUS NIGER*, A TYPICAL DEEP-SEA CARNIVORE.

A good square meal is a rare event in this fish's life, and, in consequence, provision has been made for the stomach to accommodate an unusually large one when it does occur. The curled-up victim can be seen through the walls of the stomach.

consequences of doing evil that good may come. But there seems to be lurking in the background a new variant of the prohibitionist, who will snatch from us our "strong meats" and load our festive board with boiled swede turnips and other cattle food, to be washed down, I suppose, with a long draught of barley-water.

The danger of this "reform" overtaking us is perhaps not great; but one never knows. Bills—and generally unwanted ones—are sometimes rushed through Parliament with amazing speed. We may open our newspapers some morning to find that



FIG. 2. ANOTHER TYPE OF CARNIVORE WHICH DOES NOT CHEW ITS FOOD: THE GOLIATH FROG (*RANA GOLIATH*).

Leadenhall Market and Smithfield are henceforth to be closed. This unseemly indictment of our "meat diet," so I gather from a newspaper-cutting which has just been sent me, is based on the assertion that, since our teeth are not of the "carnivorous type," it is plain that man was not meant to eat flesh, however savoury. Here, indeed, is what we may call a care-free assumption; for it would certainly never have been made after a survey of what is known of flesh-eating animals, and the nature of their teeth.

It seems to be assumed by our would-be reformer that the only legitimate flesh-eaters are cats and dogs and their kind, and even of these he seems to have but a very superficial knowledge. Cats and dogs do not "masticate" their food, chewing each mouthful twenty times, as the "Major's niece" was bidden to do. Having once secured a mouthful, it is promptly "bolted." The formidable "fangs," or canine teeth, of the tiger or the wolf are for seizing and killing their prey. The front teeth, or incisors, tear out as much as they can. The great triangular

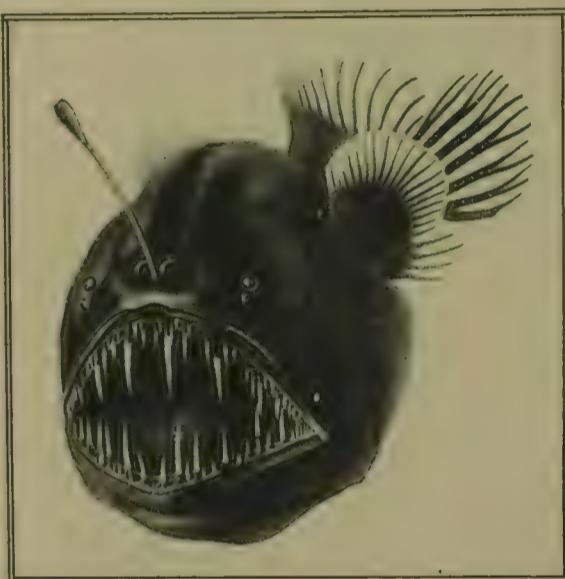


FIG. 3. WITH MOUTH FILLED WITH NEEDLE-LIKE HINGED TEETH TO PREVENT THE ESCAPE OF ITS VICTIMS: *MELANOCECUS*, ANOTHER DEEP-SEA CARNIVORE WHICH HAS ADAPTED ITSELF TO RARE MEALS.

The craving for a change of meat at festival time is deeply planted in the human breast—or stomach! Missionaries among the South American Indians tell us that their converts made a grievance of the fact that they could no longer eat their aged relatives! They contended that "it was nicer to be inside a friend than in the cold earth"! The Mangbattus fattened their captives for table. Verily, there is no accounting for tastes! The vegetarian is welcome to his scraped carrot and swede turnip, and we will agree with him when he tells us that man was not made for meat. But when he insists that he was not made for a "carnivorous diet," we may be sure that he is "talking through his hat"!



FIG. 4. SHOWING THE TYPICALLY "CARNIVOROUS" TEETH, NONE OF WHICH, HOWEVER, ARE PROPERLY USED FOR CHEWING: THE SKULL OF A LEOPARD.

This is the skull of a tiger-in-miniature, and shows what most people mean by "teeth fashioned for a carnivorous diet." In fact, the cheek teeth are not used for chewing (as in human beings): the food is simply torn off, cut into gobbets, and bolted down.

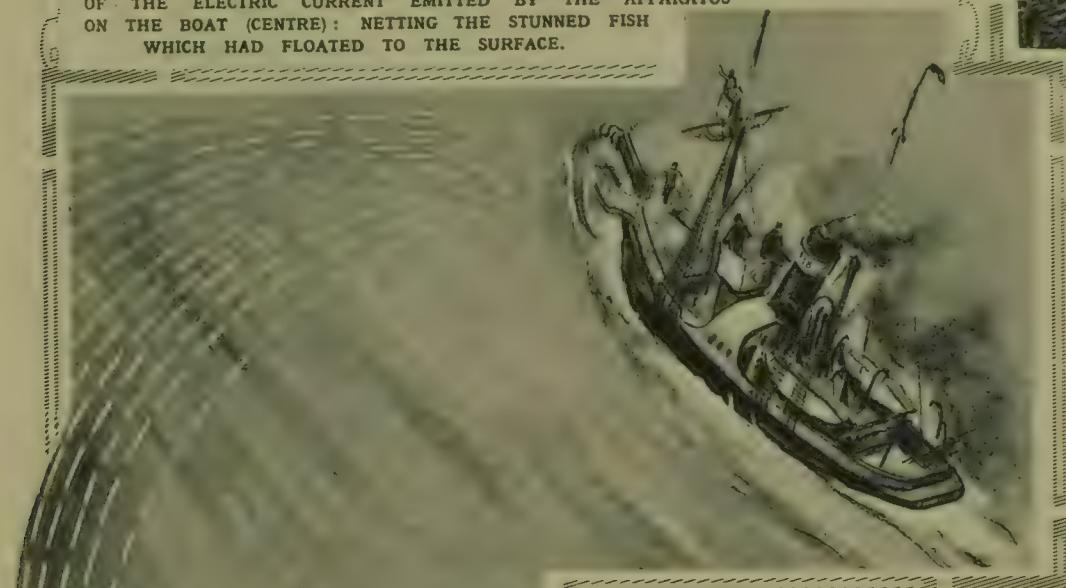


AFTER THE FISH IN A WATERWAY HAD BEEN "SHOCKED" BY THE UNDERWATER ACTION OF THE ELECTRIC CURRENT EMITTED BY THE APPARATUS ON THE BOAT (CENTRE): NETTING THE STUNNED FISH WHICH HAD FLOATED TO THE SURFACE.

INVISIBLE "NETS" OF ELECTRICITY FOR FISHING: STUNNING "CATCHES" BY MEANS OF CONTROLLED SHOCKS.



THE FIRST CATCH MADE BY A MAN FISHING ELECTRICALLY—IN SWEDEN: STUNNED FISH BEING SORTED AFTER THEY HAD COME TO THE SURFACE; THE UNWANTED SPECIMENS TO BE RETURNED TO THE WATER ALIVE.



DEEP-SEA FISHING WITH ELECTRICITY: HOW AN INVISIBLE "NET" OF ELECTRIC CURRENT (DOTTED LINES) COULD BE SPREAD BETWEEN TWO POWERFUL ELECTRODES (IN THE SHAPE OF COPPER GRIDS FITTED TO THE BOWS OF TWO TRAWLERS) IN ORDER TO MAKE A CATCH.

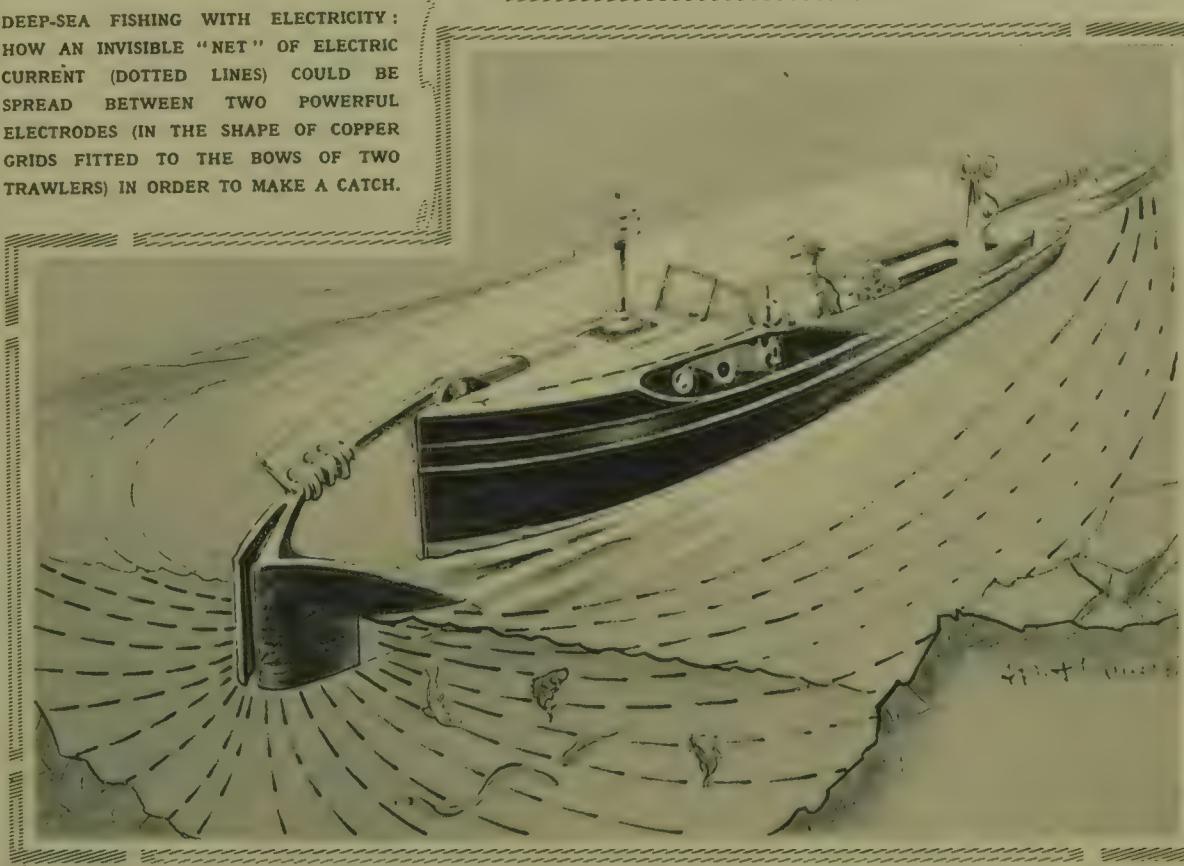
If you put two grids into a bowl of goldfish and connect them up with the terminals of an electric battery, you will see that the fish are excited by the electric current: the sensitiveness of fish to electricity is well known: thus a correspondent. Experiments in fishing electrically were carried on in Sweden and in Germany before the war; and with considerable success, both as regards deep-sea and inland fisheries. Equally promising experiments in these fishery methods have been carried out at the important Australian State Fishery Station in the Bay of Sydney, in conjunction with the inventor of the method, a Swedish engineer, Möller. To understand his method, it should be made clear that an electric current leaving a point takes the shortest road to some other point which is part of the electric circuit.

[Continued below.]



Continued.]

circuit. The two metal conductors between which the lines of current run are called electrodes. For electric fisheries the place of these electrodes is taken by large copper grids, capable of being attached, for instance, to the prow and stern of a ship below the water-line. If the length of one ship is not sufficient, two can be brought into use, each carrying a separate electrode. The current bridges the gap between these two electrodes, and the effect can be described—with sufficient realism—as an "electric fishing-net" in the water. In the course of these experiments, the interesting fact came to light that large fish were killed by a strong current through the invisible "net," while smaller fish were enabled to slip by. It thus becomes possible to regulate the strength of



INLAND FISHING BY ELECTRICITY: A SMALL LAUNCH FITTED WITH ELECTRODES AT BOW AND STERN AND A GENERATING APPARATUS, AND THUS ABLE TO "LOWER" A "NET" OF ELECTRIC CURRENT (DOTTED LINES) INTO THE WATER.

the electric field, or "net," and so control its "meshes" that only fish of a desired size are affected by it. Another interesting possibility: while in the first experiments the fish were damaged or killed, by more recent methods they are only numbed. If a boat fitted with electrodes is travelling on a canal, for example, fish that swim into the "net" are seized with convulsions and float to the surface, but they are only slightly stunned. If the whole "bag" is then netted and brought to the bank, harmful specimens can be killed and the edible ones put into a receptacle and kept alive and in good condition.



AS far as I know, there has never been any great popular enthusiasm for Chinese work in enamel. Considering the extraordinary things some people do collect, this is very odd indeed; for, though an unprejudiced observer cannot claim for Chinese craftsmanship in this medium the importance justly given to the labours of a thousand unknown European artisans throughout the Middle Ages and the Renaissance, the various factories in China, from about the fourteenth century onwards, did undoubtedly make characteristic and delightful contributions to the world's store of beautiful things by means of this difficult and laborious technique.



2. AN EARLY CHINESE VERSION OF THE "FOREIGN DEVIL'S" APPEARANCE: A CANTON PAINTED ENAMEL TABLE-SCREEN—IN FAMILLE ROSE COLOURINGS; WITH A ROSEWOOD FRAME. (HEIGHT OF ENAMEL, 6½ IN.)

By Courtesy of Messrs. Spink and Son, King Street, St. James's, S.W.1.

faintly contemptuous. Enamel, we read, is "only fit for use in the ladies' inner apartments, being too gaudy for the libraries of scholars of simple tastes." Later Emperors did not agree with the dictum of this lofty-browed connoisseur, nor need the modern searcher after fine things; a prejudice against colour as such is not necessarily the mark of superior intelligence.

The indirect evidence of the above quotations is sufficient in itself to prove that the art of enamelling upon copper was learnt from abroad. The mysterious and forbidden country that thrilled the imaginations of the West for so many centuries was not so utterly cut off from intercourse with the great world as is popularly supposed. The influence of Europe reached China faintly but quite distinctly through the trading activities of Arab merchants by sea, and, after the conquest of all Asia and part of Eastern Europe by the Mongols in the thirteenth century, by the great caravan route to the north. (Earlier contacts with foreign influences have no bearing upon the present subject.) Just as many Levantine artisans wandered into France under the Merovingian kings, so more than one skilled worker in enamel must have drifted eastwards. One's imagination is stirred on reading that at the Court of the Great Khan at Karakorum in Mongolia, whose descendants ruled China under the Mongol Dynasty, was to be found in 1231, a certain William Boucher, a jeweller, who used to live on the Grand-Pont in Paris; not to

A PAGE FOR COLLECTORS.

CHINESE ENAMELS.

By FRANK DAVIS.

mention a woman named Paquette, from Metz, who had been made prisoner in Hungary.

Such wanderers and adventurers as these must have brought a knowledge of the Western world to China itself, while the Arabs a century later, as is generally and reasonably supposed, would have introduced their own type of enamelling quite independently.

Whatever the exact mode of its introduction, the technique of enamelling reached China, as it reached Western Europe, from the ancient Byzantium. The available evidence seems to point indisputably to the fact that the Chinese first used exactly the same technique as the Constantinople workmen, whose enamels are now the rarest and not the least precious of the objects that survived the capture of the city by the Turks and the dispersal of its treasures.

Perhaps it is not impertinent to remind the reader of the three varieties of enamel technique. Enamelling can conveniently be described as the fusing on to a copper foundation of coloured vitreous glazes under heat. The first—and typically Byzantine method—was to arrange the pattern of the decoration by means of little gold or silver fences, as it were, upon

the copper surface and fill in the interstices with

the powdered and humid enamel colours. By this method each colour was fused in its own area and within its own containing walls—in its own cell, or "cloisonné"—and this is what we mean by "cloisonné" work. The surface was



1. A PANEL OF CANTON PAINTED ENAMEL IN THE PUREST CHINESE TASTE: A MASTERPIECE WHICH PROBABLY DATES FROM THE EARLY EIGHTEENTH CENTURY. (15 IN. BY 12 IN.)

The design, which is typically Chinese in its restraint and fidelity to nature, is carried out on a white ground delicately tinged with blue, and shows a flowering tree peony and a chrysanthemum growing among rocks, and two delicately drawn birds.

By Courtesy of Messrs. Spink and Son, King Street, St. James's, S.W.1.

then carefully polished with pumice-stone and cleaned with charcoal.



3. A SUPERB EXAMPLE OF EARLY CHINESE CLOISONNÉ ENAMELLING ON BRONZE: A MING PERIOD BOWL SEEN FROM THE SIDE AND FROM ABOVE. (11 IN. BY 5 IN.)

The interior of the bowl is brilliantly decorated with chrysanthemum sprays on a pale turquoise-blue ground; and at the bottom are two red carp swimming amidst deep green waves. The handles are of gilded bronze.

By Courtesy of Messrs. Spink and Son, King Street, St. James's, S.W.1.

In the second method, the gold retaining walls of the cells were not used, but the copper base itself was scooped out to receive the colours, and they were prevented from running into one another by the raised parts of the copper. This is "champlevé," and good examples are very rarely met with. The third technique is, comparatively speaking, modern. The enamel colours are painted on with a brush, and the finished product can have—as it has, for example, in the work of the artists of Limoges—all the fluency and decorative value of a painting in oils.

The great centre of the manufacture of painted enamel in China was Canton, which was also the city to which were sent enormous quantities of porcelain from the interior to be painted to the taste of foreign customers. By the end of the seventeenth and throughout the eighteenth century the European demand was an important element in Cantonese trade. The Dutch love of blue-and-white porcelain, and the German, French, and English demand for both ornamental ware and table services, have often been noticed upon this page in recent months.

Among minor sections of this commerce was the manufacture of services decorated with the arms of noble buyers in England; it is not without interest to note that a tea set made for foreigners would sometimes contain tea-cups, milk-jug, and sugar-bowl of porcelain, and hot-water jug and tea-pot in enamel on copper.

The illustrations to this article speak for themselves. The cloisonné work of Fig. 3 is about as fine as it is possible to find anywhere, and was a notable exhibit at the Berlin Chinese Art Exhibition of 1928. Fig. 2, of painted enamel, is a very delicate example, first, of the Chinese craftsman's skill with the brush, and secondly of his amusement at the external aspect and character of the foreign devils for whom he condescended to give his best.

Fig. 1 shows him working at what he loved best, whether painting on porcelain or enamel—reproducing with fidelity and a fine sense of restraint the beauties of flowers and foliage.

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REFLECTIONS ON THE YEAR 1930.

(Continued from Page 1124.)

and the planters in Egypt and the United States watch in despair the ripening of the crops which will be their ruin. At the same time, millions of men who are out of work are obliged in all countries to reduce their consumption, and they would die of starvation without the doles with which everywhere the States are helping them. They would willingly work and consume all the things which the producers cannot manage to sell; they suffer from penury in a world ruined by an excess of abundance. But between their misery and the crisis of abundance from which the world is suffering there is an obstacle which they do not succeed in eliminating.

It is not the first time that that contradiction has stepped in and frustrated the efforts of our work. Ever since the advent of the great Industrial development, it has been one of the trials to which the Western World has been periodically subjected. But never before did the contradiction reach such monstrous proportions as in the last months of the calamitous year of 1930. For six months all prices continue to go down, ruining industry and agriculture; and unemployment continues to increase, ruining the States who must succour those without work. All the States are seeking for an empirical remedy for a crisis in which the expedients are always the same: customs duties are raised; there is a stricter closing of frontiers to men and merchandise; there "are dumping" and an artificial heightening of prices. What are all these experiments but efforts to throw the burden of trouble back on to the neighbour? But, as all the States adopt them at the same time, they are of no use to any of them, and only serve to aggravate the general situation.

It is evident that no people can re-establish the balance between production and consumption by itself, and by isolating itself. It is still a universal problem. The five continents are suffering from the same malady, and they will only be cured together. We live in a time when misery and prosperity are like avalanches. The economic problem, besides, is not isolated; it also is closely bound up with peace. Violently destroyed as it was by the war, the balance between production and consumption will never be able seriously to re-establish itself except as a consequence of prolonged peace. But peace to-day is one of the most universal of all problems...

There is, finally, the problem of liberty, which has been posed to all the countries of Europe and Asia by the ruin and decadence of monarchies. At one moment one might have believed that monarchy or republic, dictatorship or Parliamentary government, absolutism or liberty, were for all peoples a matter of free choice, that a country might change the form and spirit of its institutions as it wished without its relations towards other countries being subjected to any alteration. We are beginning to perceive that all things in the world hang together: when the

peoples need each other in order to live, they only succeed in understanding each other and working together if their conception of life, morals, and the State have a certain affinity. Why is it that for ten years all the efforts of the West to establish relations of confidence and affection with Soviet Russia have failed? Because what is considered right in the West is wrong in Russia, and what is considered wrong in the West is right in Russia.

Even commerce suffers every day from that moral secession in which Russia has entrenched herself. The price of provisions and manufactured articles, the law of supply and demand, seem to have no connection with moral doctrines and political theories; and yet, despite the reciprocal desire to buy and sell, the West and Russia do not succeed in trading together under normal conditions. Commercial transactions with the Soviet world are full of difficulties, surprises, suspicion, and dangers which do not exist in the other branches of world commerce. Even commerce is not at ease if the moral atmosphere changes too much.

How is it possible to come to terms with Russia on the question of peace or war, when it is so difficult to buy or sell petrol, corn, or machines from or to her? It is in this that the real gravity of the Russian Revolution lies. It did not make the secession between the West and Russia. The secession existed before the Revolution. There was always an abyss between Czarism and the West. This incurable discord was one of the secret infirmities of Europe from the time of the French Revolution. But the Russian Revolution aggravated the secession at a moment at which the world had the greatest need of political and moral unity. When the Russian Revolution broke out it was hoped that it was going to Westernise Russia and throw a bridge across the abyss which separated her from the rest of Europe. It was a short-lived illusion: Bolshevik Russia detached itself and opposed itself to Western Europe and America with even more bragging than Czarist Russia; Czarist Russia contented herself with being and knowing herself to be different from the West; modern Russia shouts that she is superior. The Russia of the Czars could at least maintain practically normal commercial relations with the West. Soviet Russia cannot.

The Bolshevik secession was all the more ill-omened because it was produced at a moment at which Asia was beginning to approach the West, and when a considerable part of Europe was about to pass from absolute or semi-absolute monarchy to the representative regime. Unexpected and paradoxical, that perturbation troubled, and still profoundly troubles, not only the Asiatic movement, but also the transformation of the old European monarchies. The Russian idea of secession is, clearly, the more or less serious ambition to create some new principle of civilisation and to oppose it to Western liberty and its conception of progress, and all the ultra-conservative movements which in half Europe endeavour to save what can be still saved of absolute monarchy. More or less, in many of the European countries, the Russian influence

is preparing, encouraging, helping on a monstrous coalition between reaction and revolution, between absolute monarchy and radical socialism. There are, in all these movements, principles of secession which, by developing themselves, would break the unity of Europe and throw the whole Western world into a perturbation which would be equally long and sterile.

The world requires a greater moral, economic, and political unity: that is the obvious conclusion which is hidden in the depths of the calamities of 1930; and here is a good subject for reflection at the end of the year. Nothing is eternal in life; neither prosperity nor misfortune. However dark the times in which we live may be, it is reasonable to hope that better days are in store for us. But we shall reach them much more quickly, and with much greater possibilities of enjoying them, if we have worked conscientiously and tried to find out how to eliminate the causes of the disasters of the present day. There is always a fault at the bottom of the collective sufferings of humanity: to discover and correct it is one of the finest victories that man can win over himself and over circumstances. Will our epoch be able to draw out of that subterranean unity which makes us all suffer together a surface unity, visible and real, which will be an element of universal happiness?

THE WORLD OF THE KINEMA.

(Continued from Page 1120.)

The producer brings this same gift of pictorial imagination to his handling of sound.

His story is simple—a tale of love, chivalry, and jealousy, culled from a crowded corner of a *faubourg*. The title of the picture is inspired by a theme-song: "Sous les toits de Paris, c'est l'amour." Albert, a street-singer, who "plugs" his ditties by singing and selling them to his chance audiences in a quiet cul-de-sac, beneath the jumbled roofs and soaring chimney-pots of old Paris, discovers the truth of his trite but tuneful song when he meets a charming little *grisette*. He saves her from the attentions of a swaggering bully, the terror of the *quartier*, and brings her to the seventh heaven of his own attic. And he thinks, poor fellow, that he is harbouring an angel. Orange-blossoms, married bliss, dainty slippers for his lady-love, flowers to decorate her bower—Albert is caught up in the day-dreams of an honest lover. Alas! his dreams are brief. He emerges from a clash with the police and a fierce encounter with his muscular rival only to find that his angel has fluttered into the arms of a pal. But the streets breed philosophy. The last we see of Albert is as the smiling conductor of his casual community-singers, warbling of love beneath the roofs of Paris.



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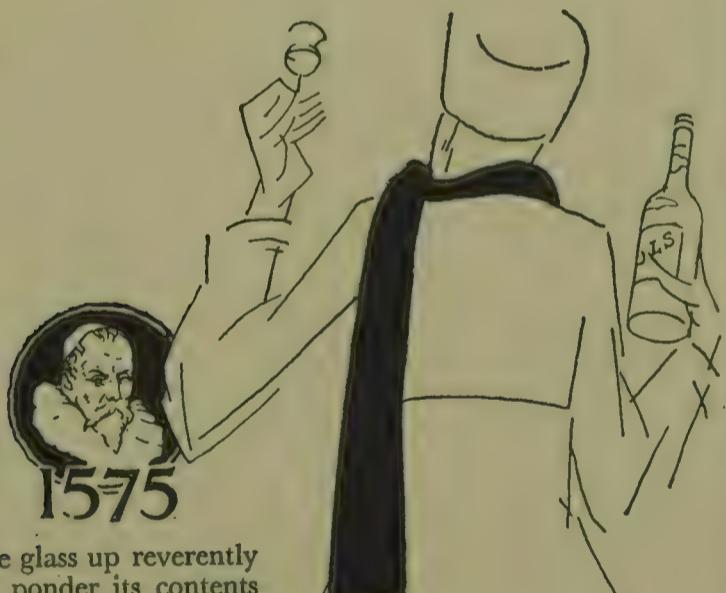
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responsible to a great extent for the gradual linking up of the four quarters of the globe and the spread of civilisation. The latest addition to the Union Castle fleet is a striking example of the beauty and luxury of the modern passenger-vessel. The M.V. *Winchester Castle* was built at Belfast for the South African Mail Service of the Union Castle Line, and left Southampton on her maiden voyage in October. Her gross tonnage is 20,109, and she is designed on the most modern lines, with a cruiser stern and two low funnels, and she accommodates over seven hundred and fifty passengers.

The embarkation deck contains a spacious hall, entirely panelled in veneered wood of ivory texture, relieved with beautiful silvered details. An interesting touch is the provision of seats adapted from an eighteenth-century model in Bath Pump-room, and coloured a fresh, cool green. Endeavours have been made to strike this note of coolness throughout

the ship, and this is particularly apparent in the dining-saloon—a really magnificent apartment, 11 feet high, unbroken by dome or well, from one side of the ship to the other. It is approached from a foyer, and the walls of both these rooms are treated in a delightful Georgian scheme of cool greens and ivories, with enchanting pictures of historic Winchester. Immediately below the dining-saloon is a large swimming-pool, and in the spectators' gallery is an attractive cocktail bar. The pool and its surroundings, with their treatment of blue Delft tiles, are charming. The artist who has been responsible

for the paintings has treated the staircase from the foyer to the swimming-bath in pellucid greens, in which swim and float exotic fish from all the oceans of the world.

In the Grand Hall the Plantin Musée and Rubens House largely inspired the designer, while the generous size and height of the room enabled him to give enormous windows, with gorgeous curtains, and sumptuous furniture. The many objects of interest strewn casually about give the impression of a hall in a fine old mansion. The starboard hall leads to a smoking-room equipped with the comfortable furniture associated with a man's club—again the Winchester connection is suggested by a reproduction of King Arthur's Round Table, which hangs in the Castle, and an amusing portrait of the Trusty Servant—a Winchester worthy.

There are a number of *cabines de luxe*, each finished differently in styles ranging from Chinese to Tudor; but these rooms, beautiful as they are, seem almost superfluous, as the general run of state rooms are so practically fitted and furnished that the most experienced traveller would be hard put to find fault with them. The second-class is almost as luxurious as the first, and the accommodation arranged for the third-class passengers retains a sense of comfort with quiet colour-schemes and furnishing.



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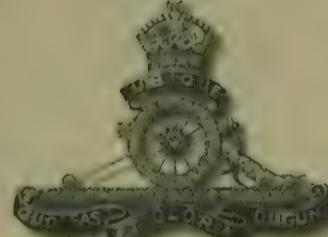
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THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

DECARBONISING the engine of one's car seems to be a most varying form of service. Some garages ask their customers to have this work done after so many thousand miles of the car's use on the road. Others tell them to wait until the engine "knocks" before troubling to decarbonise the pistons and cylinders. I rather fancy the latter advice is followed by the majority of owners who do not keep their own mechanic-driver. Quite recently an eminent doctor of science and M.I.Chem.E., wrote to the Vacuum Oil Co., Ltd., in London from India informing them that at the end of last October he had taken down the engine of his 11.9-h.p. Swift car for the first time since its purchase in 1914. It had run, he wrote, something over 50,000 miles; not a great distance, perhaps, but this is due to its having been used almost entirely for town work. As a rule, continual town running requires more frequent decarbonisation of the engine than long runs with the engine thoroughly warmed up. He sent all the carbon which was removed from the tops of the pistons and from the cylinders and valve ports. That from the pistons weighed 6 grammes and the remainder 3.9 grammes—say a third of an ounce in all. The quantity is so small that decarbonising was unnecessary, except, as the engine was taken down for a thorough overhaul, it was better to do it when the opportunity occurred. But it is something unusual for a car to stand up so long as sixteen years without decarbonising and overhaul.

This car had its radiator and cooling system filled with distilled water. Also the carburettor and mixture was provided with an extra air inlet. Otherwise, no special gadgets or accessories were fitted outside the standard equipment furnished with every Swift car. Mobiloid "A" was used exclusively for the lubrication of the engine, and the doctor writes that the wear on the cylinders could not be detected. Two piston rings were rather thin and were replaced; one small end brass was slightly worn and renewed; and two big ends required tightening. One of these last had been tightened on a previous occasion. The main bearings, chain-drive, and cam-shaft bearings appeared to be in almost new condition. This speaks well for British materials and workmanship,

properly lubricated by American oil, and shows how much can be done by scientific lubrication combined with a good oil to produce economical motoring for the public.

Aluminium Head Improves Performance.

The measure of a car's popularity is to read the advertisements of the number of articles to be sold to improve further the standard model and equipment. Of course, Ford heads the list in this schedule, as I think there has been more money made by inventors of "improvement accessories" for Ford cars than any other make. Morris and Austin are both running Ford very close to-day, and their owners are being equally shown by such advertisements how to get better performance from their standard products by fitting somebody's special gadget. However, I do know that, ever since Rolls-Royce started to fit aluminium heads to their engines, quite a creditable business has been done by fitting these to the cylinders, instead of the standard cast-iron heads, of a large number of Ford, Morris, Austin, Fiat, and other popular makes of cars and commercial vehicles. Only recently, one of the South African motor agents, finding competition rather too severe for him, bought and fitted an aluminium head to the popular four-cylinder car he was trying to sell in the district. He even sent to England to get it from the Aluminium Cylinder Head Co., Ltd., of 87, Regent Street, London, W.1, as these folks are the specialists in these heads for all makes of cars.

Then, when fitted, the agent began to put up stunts which fairly won him a large share of the local car sales. He ran his bus from Johannesburg to Pretoria and back on second gear at a speed of 46.2 miles per hour. A novel sort of stunt, but nobody else could beat it. Then he ran to Pietersburg, a distance of 217 miles, in 3 hours 59 minutes—a new speed record for this journey—and several other fast runs over long distances. Anyway, to shorten a rather long yarn, the aluminium head so improved the performance of his exhibition car that other rival traders started to fit similar heads on their buses. Those not in the know cannot imagine why their standard cars do not put up an equally good showing, as the artful dealers do not say a word to their customers about aluminium-head substitution, but gather all the praise for the car manufacturer.

"Golden Arrow," On behalf of the British section of the Society of Motor Manufacturers and Traders, Lieut.

Colonel A. Hacking has written to thank Lord Wakefield for the loan of the "Golden Arrow" for exhibition. This racing-car, holder of the World's Record Speed Trophy, is drawing large audiences to the various all-British motor-vehicle exhibitions now being held in Australasia and other countries. "It is not too much to say that the car has proved an even better advertisement for the British motor industry than I had imagined," writes Colonel Hacking to Lord Wakefield. We also have seen the "Golden Arrow" the centre of a large crowd of sightseers, and can fully endorse this statement. Without this car, it is doubtful whether the farmers and others living miles away from Wellington, Melbourne, and other cities would have troubled to go to the exhibition of British motor-vehicles staged to let them know the Old Country could now supply them with cars in the shape, horse-power, and styles they had asked for. The "Golden Arrow" will leave Southern Island, New Zealand, after its show there for Buenos Aires via London, so that it may be on view in the Metropolis before going as the focal point of the all-British exhibits at the Exhibition there to be opened by the Prince of Wales. After that, it will probably be shown at Durban, South Africa, where a further exhibition of British motors is to be arranged when the Buenos Aires show closes down. In New Zealand no fewer than 18,000 people visited this motor show of all-British goods at Auckland, so that there is no question that these exhibits are helping to put the people in closer touch with British cars. Increase in sales to the Dominions and Colonies has already been achieved, and will, I hope, continue and further increase in turn-over.

Colonel Hacking deserves great praise for the admirable arrangements made for these various exhibitions, as many visitors to them, on coming to England afterwards, have told me how greatly they have impressed the Australian and New Zealand public with the fact that Great Britain can supply them with large powerful touring cars with medium yet powerful motors capable of doing all the duty required by any owner in those lands.

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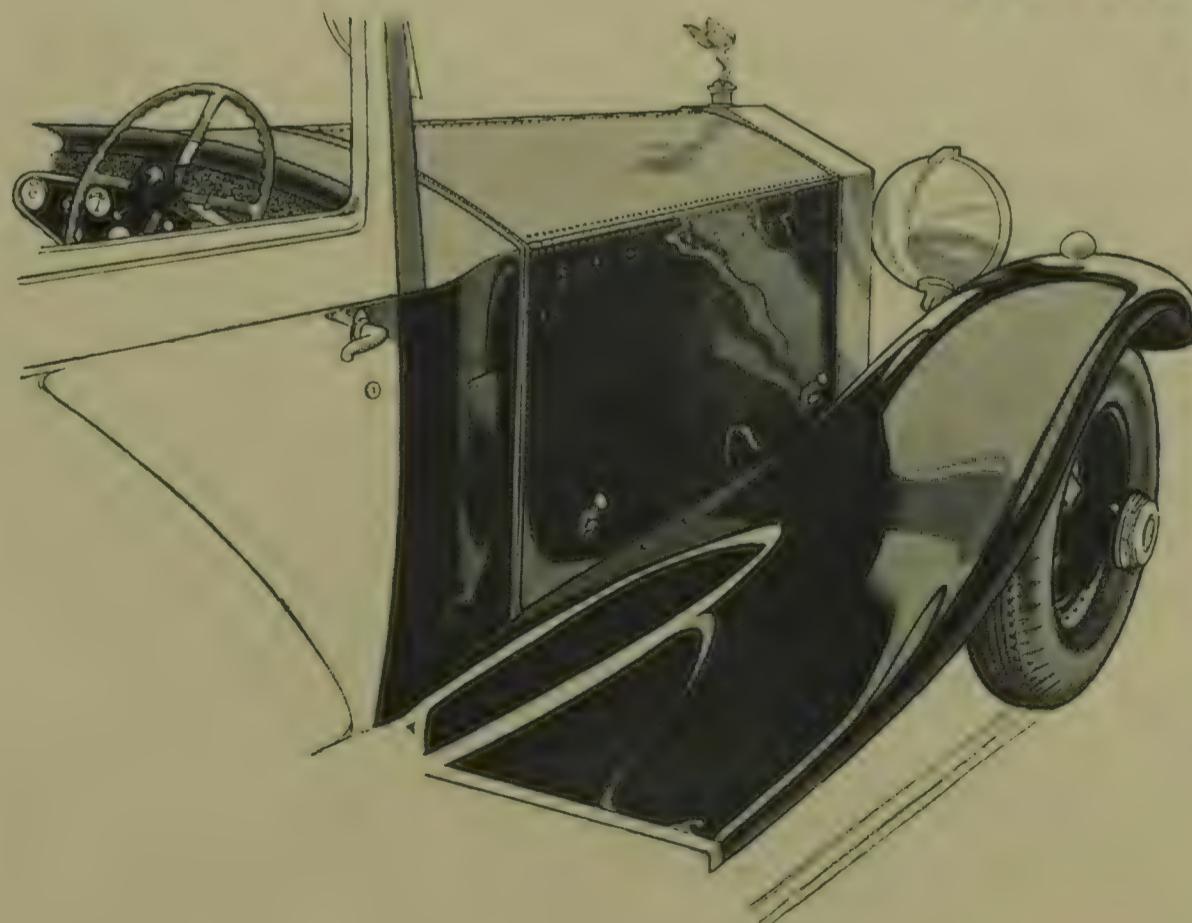
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MARINE CARAVANNING.—CIX.

By COMMANDER G. C. E. HAMPDEN, R.N.

ANY method whereby the fuel consumption of a vessel or the noise and vibration caused by her engines may be reduced is naturally of interest to every owner. In my last article, lack of space prevented me from dealing with the various ways by which Mr. Tom Thornycroft has tackled these problems in his new motor-yacht, the *King Duck*. As an experienced yachtsman, and also an engineer, I expected to find some mechanical innovations in the engine-room of any vessel for which he was responsible, and I was not disappointed. The *King Duck* has an exceptionally large engine-room that contains, in addition to the two six-cylinder 70-h.p. main engines, a four-cylinder 1½-k.w. electric generating set that is arranged so that it can either light the various lamps direct or charge a battery of "Young" accumulators. These accumulators are filled with jelly instead of the usual liquid, and I am informed that they give excellent results. Practically no fumes are given off, there is no liability of the acid spilling over, and only a very slight amount of distilled water need be added at very long intervals. A "semi-direct" lighting system of this sort strikes me as being very suitable for small pleasure-craft, for it permits a smaller and cheaper battery to be fitted, which is yet large enough to supply sufficient lights for the usual needs without running the engine. On the other hand, on the rare occasions when every lamp in the ship is turned on, the engine starts up and supplies the extra demand by direct lighting.

An air-compressor is fitted that is driven off the starboard main engine, and supplies the air for the pneumatic capstan; in view of the ample electric power available, I was rather surprised over this, as it introduces needless machinery.

Though 1000 gallons of petrol are carried, the danger of fire is very remote, for, as I mentioned previously, the main fuel supply is insulated from the engine-room, and, in addition, the petrol is pumped into a small gravity tank near the engines which holds only a few pints, and any excess that is not used by the engines runs back to the main tanks; thus there is never more than a pint or two in the engine-room. An electric bilge-pump is fitted that is connected to the four water-tight compartments in the

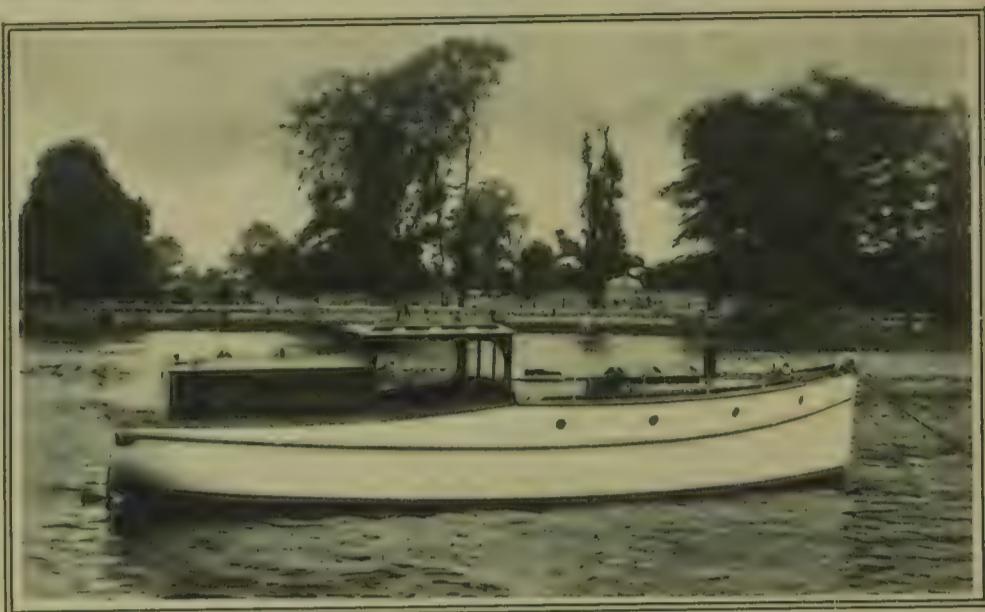
an unusual practice has been adopted whereby either a direct or indirect drive may be employed by the simple movement of a lever. This has been done in order to obtain greater fuel economy and less vibration and noise when at cruising speeds by making the engines run at the most suitable revolutions for those speeds. Up to a speed of about 11½ knots the direct drive is used, each engine developing approximately 45-h.p. at 1100 revolutions; but when the maximum speed (12½ to 13 knots) is required,

the indirect drive is brought into use. This is two-thirds of the direct drive, the reverse being .538 of the latter. The arguments in favour of this system are proved sound by practice, for not only does the vessel travel much faster immediately the indirect drive is thrown in, but also more quietly, for there is no necessity for the engines to run at near their critical speed, so vibration and noise are eliminated in consequence.

After all, the requirements in a boat are not very different in this respect from those of a motor-car, so there appears no reason why vessels of the future should not be fitted with several gear-ratios. A variable pitch propeller, of course acts in this way, so a comparison between the two methods as regards efficiency would be instructive, providing the tests were made by disinterested persons. I am not greatly in favour of multiplying the toothed gearing in boats, but, if the Burn type of gear

that has no teeth is employed, this drawback can be eliminated.

The *King Duck* was built at the Hampton-on-Thames yard of Messrs. Thornycroft, where many famous boats have been constructed. A short while ago, I found this yard completing vessels for Singapore, Spain, Chile, China, India, Siam, and the Zambesi River—all at the same time. This is rather refreshing in these days, when exports from this country are decreasing, and speaks volumes for the firm responsible.



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ship. It is not only capable of pumping them out, but can also fill them as well, and, when required, it supplies water to the "wash deck" hoses and a neatly-designed jet formed in the casting of the bow fairlead which directs water on to the cable as it is hove in.

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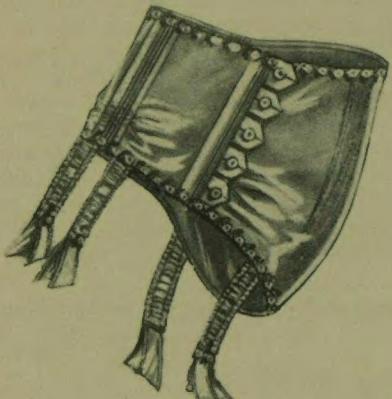
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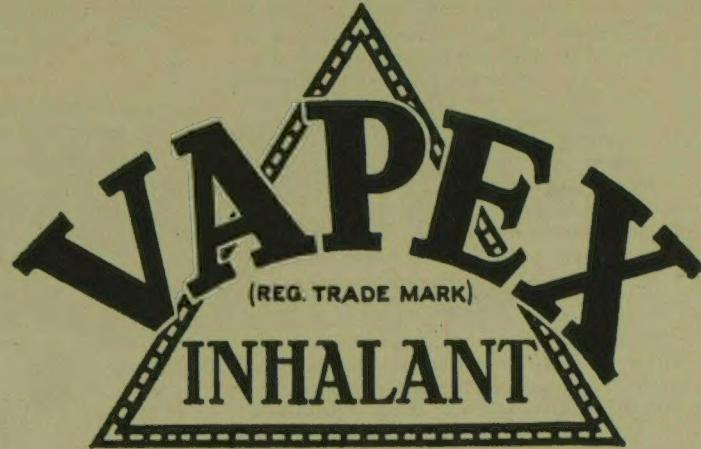
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A VIKING FUNERAL-SHIP FOR A NORSE QUEEN.

(Continued from Page 1112.)

exercising their art in her service alone. Domestic industry is well represented in the Oseberg find, which yielded no fewer than three looms and a mat loom. One of these is a ribbon-weaver's loom, somewhat more than 1 metre in height and 1.95 metres in breadth. The weaving was done between the two round poles at the top of the uprights, which, when the loom is stood upon the floor, reach to a height of 66.5 cm. up to 1.12 metres. This is a reasonable height for a weaver sitting upon a low stool. Further, it is to be presumed that the weaving was only done with horizontal threads stretched between the two round uprights. The other loom, also a ribbon-weaver's loom, is fairly similar.

The third loom is something quite different. It is 1.19 metres high, 66.67 cm. wide at the top, and 76 cm. at the foot. The upright is pierced by small holes for the purpose of regulating the height of a movable cross-bar at the bottom. On the under-part of the upper cross-bar there is a groove into which a round bar is fitted which can be raised or lowered by means of bands, thus enabling the loom to be adjusted to the length of the cloth. The method of weaving by this loom is called "sprangteknik." It is a very ancient process, and a hair-net woven on such a loom was found in one of the Danish oak chests of the Bronze Age from Borum Eshöi, proving that it was practised even at that early date. This method of weaving is still employed in remote parts of Norway.

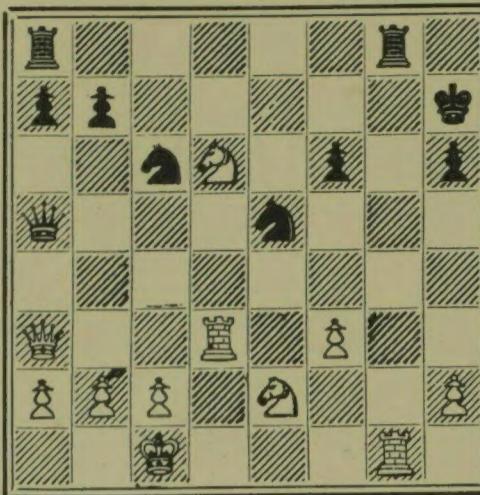
The glimpse of daily life in the Viking Age, which is vouchsafed to us by the Oseberg find, is somewhat limited. In the first place, it must be remembered that the material is derived from a woman's grave. Thus an important feature of the daily life, the martial equipment of the men at that time, is wholly absent. Further, the effect of the violation of the grave must not be forgotten. In addition, there is the fact that, in many ways, the Oseberg find is an example of upper-class life in the Viking Age. It is the daily life of a royal residence which is unrolled before us. The equipment of the ordinary farmhouses of the age was undoubtedly far simpler. Together with the Gokstad ship, the Oseberg find is the most remarkable memorial we have of our Viking Age; indeed, of ancient days on the whole. To it can only be compared one single monument of our ancient history, the cathedral at Nidaros.

CHESS.

CONDUCTED BY ERNEST IRVING.

GAME PROBLEM NO. LVI.

BLACK (10 pieces).



WHITE (11 pieces).

[In Forsyth Notation: r5r1; pp5k; 2s1p1p; q3s3; 8; Q2R1P2; PPP1S2P; 2K2R1.]

Having come into possession of a very fine "help-mate" problem by Herr l'Hermet, we are breaking it gently to our readers by giving them a simple "help-mate." The above position occurred in a game between two famous masters, and the problem really is: "What is White's worst move?" In problem parlance it would read, White plays and helps Black to mate in two moves. We should like to know from our solvers whether they would find an occasional "help-mate" interesting.

ANSWERS TO CORRESPONDENTS.

ANTONIO FERREIRA (Porto).—In Mr. Wiggin's *en passant* Problem (No. 4078), it can be proved that Black's last move was PB4, and the Pawn could not have been at B3 or the White K would have been in check!

E G S CHURCHILL (Blockley).—As you point out, the Queen sacrifice in Game Problem No. LIII. does not force a mate in five, though

that was the continuation in the actual game. See reply to Mr. Barry Brown.

J BARRY BROWN (Naas).—Your solution of No. LIII. is most ingenious, and so far as we can see, quite sound, though Spielmann himself missed it, and went in for the Q sacrifice! This, though quite sufficient to force Black's resignation, is a longer method than yours.

CORRECT SOLUTIONS OF PROBLEMS NOS. 4076 AND 4077 received from George Parbury, J.P. (Singapore); of No. 4078 from R B Cooke (Portland, Me.); J. K. M. Lupton (Richmond), A Huggins, — Galut, and — Meyers (Bloemfontein); of No. 4079 from Antonio Ferreira (Porto), E Pinkney (Driffield), J M K Lupton (Richmond), H Burgess (St. Leonards), Julio Mond (Seville), E Boswell (Lancaster), H Richards (Hove); and of No. 4080 from L W Cafferata (Newark), P J Wood (Wakefield), H Burgess (St. Leonards), Antonio Ferreira (Porto), E Pinkney (Driffield), M Heath (London), H Richards (Hove), and P Levine (Bromley).

CORRECT SOLUTIONS OF GAME PROBLEM NO. LII. from C D W Boissevain (Geneva); of No. LII. from E Pinkney (Driffield), J H Clifford (Golders Green), H Richards (Hove), and Julio Mond (Seville); of No. LIII. from L W Cafferata (Newark), J Barry Brown (Naas), Seress Imre (Buda Pest), E G S Churchill (Blockley), H Richards (Hove), and Julio Mond (Seville); and of No. LIV. from L W Cafferata (Newark).

The Shaftesbury Homes and *Arethusa* Training-Ship have acquired Esher Place, Esher, as a Home for 180 girls, and make an urgent appeal for £5000, which is needed to complete the purchase and adapt the house for its new use. In this Home every girl is given the best tuition in domestic duties such as cooking, laundry, needlework, etc., so that, even when a girl chooses a different career from domestic service, she has been given an insight into those duties so essential to home happiness. Most of the girls go into domestic service, but some have turned out well as teachers, dressmakers, milliners, and so on. Every child received by the Society is given a chance of following a useful, honest life, so utterly different from what might have been their lot if left without some guiding influence. The Society always has 1100 children under its care, and has also Homes for boys at Bisley, Orpington, Royston, and Twickenham, a Technical School and Working Boys' Hostel in London, and the Training-Ship *Arethusa* at Greenhithe. All gifts will be gratefully received by the General Secretary, 164, Shaftesbury Avenue, London, W.C.2.

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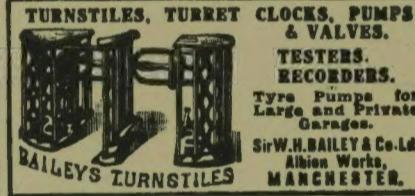
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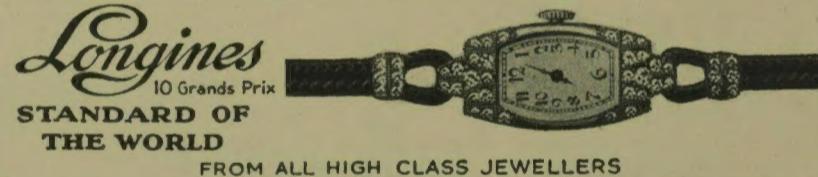
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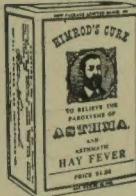
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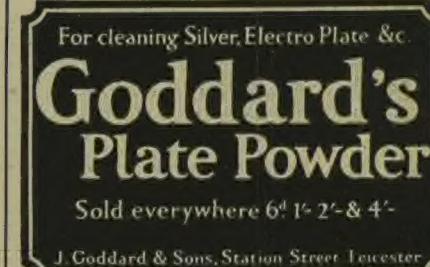
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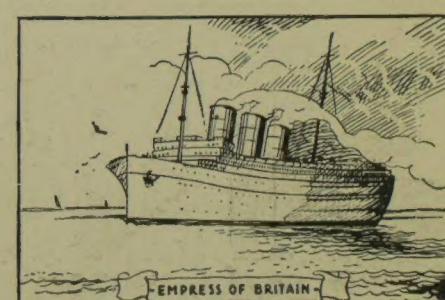
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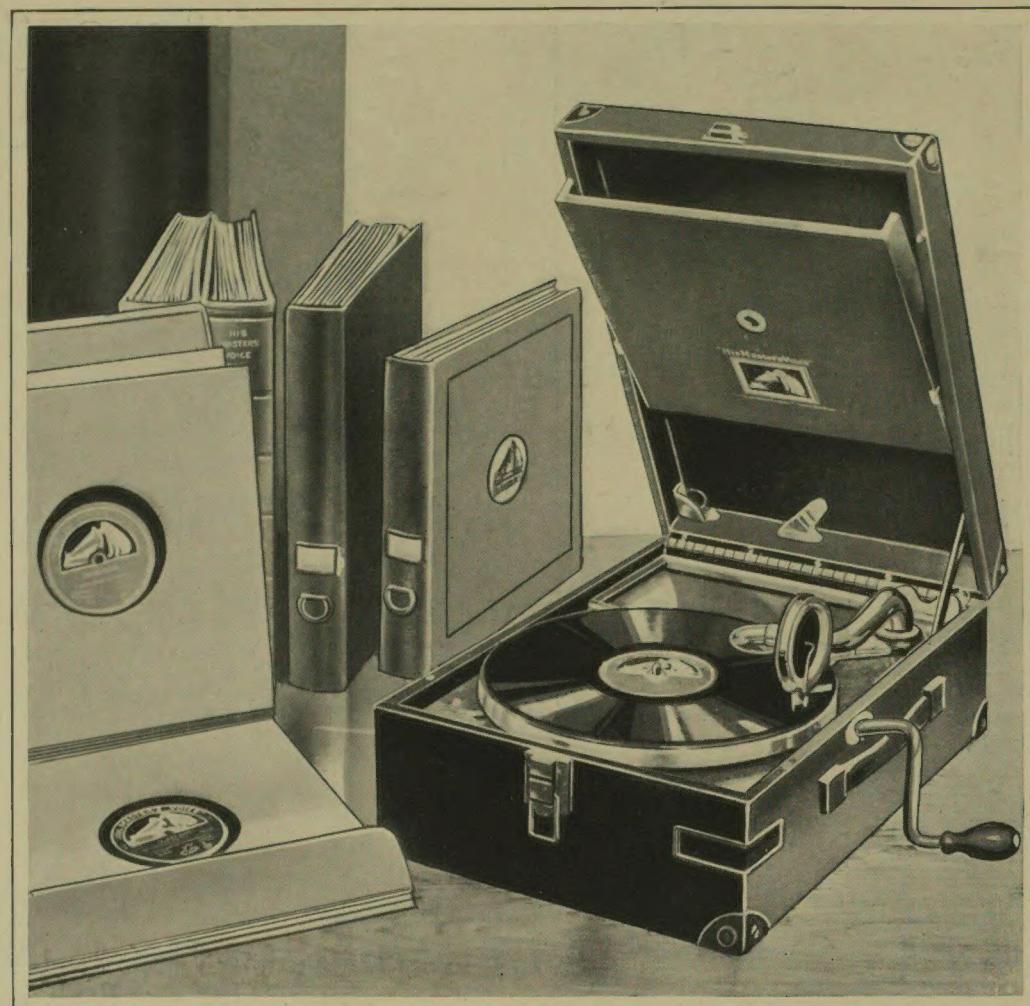
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